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Yet the festival cannot be called a failure, for it's probably a true picture, or cross section, or bird's eye view, of the world's musical outputs today, sad as that view may be. In selecting for once, compositions which are typical of the product of the various nations rather than such as conform to the jury's own standards of merit and modernity, I consider that the jury has done a wise thing, though the result may discourage future juries from repeating the experiment. For one of the objects of the Society is, after all informative. It aims at an exchange of ideas among the various nationalities and the various schools of musical thought, at the interplay of ideas and ideals. Thus the festival—a very misleading term—was in the first instance an exhibition, and as such it was as bewildering as any international exhibition—of arts or crafts or industries—would be.

FIFTY-SEVEN VARIETIES

Looking back at the twenty-five compositions or so, the product of fourteen different nations, one is struck first of all, by the tremendous disparity of style between the various countries. While Germany, Austria and Hungary have definitely embraced atonalism and the out-and-out radicalism of the post-Schönbergians, the Latin countries are trailing far behind in the traditions of Debussy and the impressionists; and the outlying districts, such as the Scandinavian countries and Yugoslavia, are still weltering in the heavy pathos, sentimentality and sirupy orchestration of Wagner and Strauss. Czecho-Slovakia, as it were, sits on the fence with its honest old Janacek turning pseudo-radical at the age of seventy, and Soviet Russia shows signs of recovering from the Scriabin fever but is already infected with the "ruthless counterpoint" germ of Central Europe. Britain, hitherto safe in the moderate modernities and excellent manners of its Elgars and Vaughan Williamses, suddenly shows a disquieting disposition to outdo the radicals. Lastly, America maintains a convulsive grip on its native jazz while reaching out for the cacophonies of Stravinsky. Jazz, incidentally, is the international bad penny that turns up in the musical coinage of every land.

It would be both wearisome and futile to discuss the various compositions in detail. A number of them have, moreover, been discussed in the pages of this paper at the time of their first performances. These include Busoni's opera, Doktor Faust, Willem Pijper's sonata for flute and piano, Joaquin Turina's trio, Henry F. Gilbert's Dance in Place Congo; Carl Nielsen's fifth symphony, Toch's piano concerto and Bernard van Dieren's Fourth string quartet (with double bass).

BUSONI OPERA INADEQUATELY PERFORMED

The opera, by the way, had a wholly inadequate performance under Clemens Krauss, the chief of the Frankfort Opera House, in which some of the musically most important portions were omitted. The work, nevertheless, is dramatically moving and even exciting at times, but like the rest of Busoni's work seems to just miss fire. It is too intellectual in origin, too bloodless in content to be anything but a magnificent experiment.

THE NEW BARTOK

Bartók's piano concerto was the "ranking" new work produced at the festival. Opinion as to its quality—in relation to Bartók's work in general—was divided; that it towered high above most of the other products of the festival was conceded by most. It sums up, with almost brutal baldness, the soul-content of this godless, unromantic time, with its ruthless mechanism overriding human sentiment and feeling—an age which seems to delight in catastrophe, instead of fearing it, in which emotion is annihilated by sensation. It is a mixture of primitive racial elements, Oriental local color and a sort of rhythmic counterpoint which seems deliberately to stifle all melodic development in syncope. It is of a diabolical difficulty which almost caused the shipwreck of such experienced mariners as Furtwängler and the composer himself at the piano.

Another piano concerto, that of Ernst Toch, which was played by Walter Frey the Swiss pianist, under the baton of Scherchen, had more unequivocal success than Bartók's. Though already described in the MUSICAL COURIER it is perhaps not superfluous to say that it stands an excellent chance of success, even in America. It is full of temperament and very effective. Though the orchestra plays a more important

part than the soloist, the adagio is powerful in the expression of a rather melancholy sentiment. The effect of the brilliant finale was electrical and the success was almost sensational.

THE CURIOSITY OF THE FESTIVAL

Next to Toch's concerto the greatest success was Joseph Matthias Hauer's orchestral suite of unnamed pieces, which sounded like nothing one ever heard before, except possibly Mr. Ruggles' trumpeting Angels, played in Venice. At least, Hauer actually accomplishes something on the lines of Ruggles' attempt. Hauer's five movements "move" along like a sort of slow panorama of shifting sounds, a continuous "harmony" produced by the simple process of holding down successive melodic notes. If this were not done in an almost constant pianissimo the result would be a fearful row; as it was, it served to *épater les bourgeois* (including some well-known non-too progressive critics).

Hauer's "system", with its "twelve-tone scale," its "Tropen" and "Melismen," according to which he claims to have concocted this musical cross-word puzzle, does not obscure the fact that it is an interesting and very seductive experiment in which color takes the place of melody, and rhythm is a mere ornament instead of the skeleton of the piece. It is very intriguing but excludes all possibility of development or imitation, even by the composer himself. A second hearing would probably be unbearably monotonous. The work was conducted by Herman Scherchen, the performance by the orchestra was nothing short of a tour de force.

HARMATI SCORES

Equally excellent was the performance of the two American works of Sandor Harmati, the young conductor of the Omaha Symphony Orchestra. Gilbert's symphonic poem, accordingly, had an enthusiastic reception from the unsophisticated part of the audience, which simply listened and enjoyed. The "intellectual" minority received the work with a mixture of tolerance and cynical amusement, chiefly because the intellectuality of some did not suffice to make them understand that the "banality" of some of the leading

(Continued on page 17)

"FLIVVER TEN MILLION" REACHES NEW YORK

Audience of 10,000 Turns Out at the Stadium to Hear Converse's Much Heralded Masterpiece—Composer's Musical Joke Proves to Be an Excellent One and Huge Audience Shows Its Thorough Enjoyment—Lasts Only Thirteen Minutes

Before an audience numbering about 10,000 Frederick Shepherd Converse's "Flivver Ten Million" received its first New York performance on Friday, July 15. The unquestioned success of this latest piece of what might be called mechanistic music, in Boston last April, had aroused great interest here, and the vast throng was on tip-toe of eager expectation.

The composition, which has for its hero the 10,000,000th auto built by the Ford company, was written, as Mr. Converse says, as a musical joke for his own amusement. It is a right good joke, and ranks high among the best humorous pieces in the literature of descriptive music. Harmonically, melodically and instrumentally it possessed much to commend it, and it comes about as near describing its "program" as music can come to describing a given set of facts or occurrences.

In about thirteen minutes the composer tells the following story:

"Dawn in Detroit; Chanticleer announces the dawn; the city; stirs; sunrise.

"The call to labor. Bells, distant factory whistles. March of the toilers. The din of the builders. Factory noises.

"The birth of the Hero. From the welter emerges the hero, full fledged, ready for service. He tries his metal. He wanders off into the great world in search of adventure.

"May night by the roadside. America's Romance.

"The Joy Riders. America's Frolic.

"The Collision. America's Tragedy.

"Phoenix Americanus. The hero, righted but shaken, proceeds on his way with redoubled energy, typical of the indomitable spirit of America."

The orchestration of the epic includes the various mechanical instruments used in compositions of this sort; there were the automobile horn (at times muted), factory whistles, anvil, clapstick, rattles and wind machines. A metallic, one might say tinny, quality, which the composer has skillfully contrived to lend to the music in spots, is peculiarly happy in describing the movements of the hero. The episode called "America's Romance," dubbed by Mr. Converse's pupils as the "Petting Scene," contains some real melody of the sort to satisfy the most old-fashioned taste.

The new work, which was played by Mr. Van Hoogstraten and the Philharmonic with a thorough appreciation of its contents and humor, was enthusiastically received. It should be given again, as it moves so swiftly through its many episodes that much of significance is lost to the average listener at the first hearing.

Great as was the success of the modernistic piece, the applause with which Haydn's thirteenth symphony was received was so insistent that the last movement of that beautiful old work had to be repeated. It seems that in spite of all the efforts of the composers of today, the classics just will not be denied.

JULY 11

An all-Tschaikowsky program, the Philharmonic Orchestra's hardy annual offering, was given at the Lewisohn Stadium on July 11, under the direction of Van Hoogstraten. The Pathetic Symphony (No. 6, in B minor), the Nutcracker Suite, and Slavic March comprised the program.

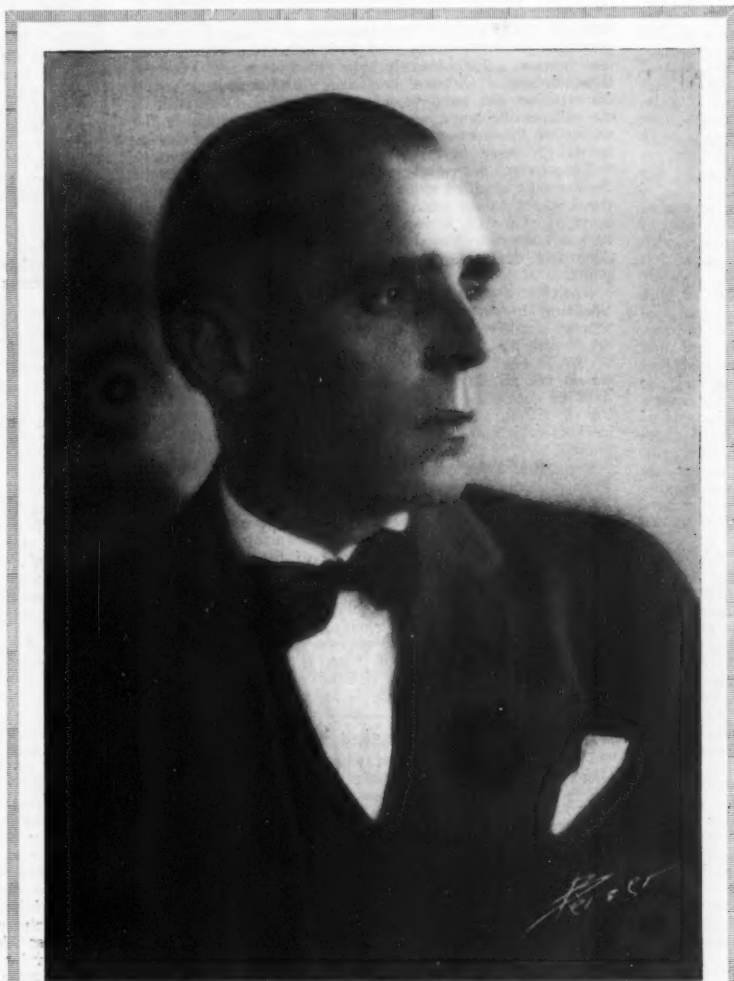
The sweeping beauty and depth of Tschaikowsky's symphony were found in Van Hoogstraten's reading of the score, and with it all was a certain grace and care for detail. The imagination which fills the Nutcracker Suite, and the haunting simplicity of it were caught by the audience. So well was it played, and so complete was the illusion, that the audience asked for more and more, which Van Hoogstraten gave them. The broad, vivid strokes of the Slavic March were a fitting close for a Tschaikowsky program. Tschaikowsky's gift to music is a gift from the heart. It seemed that the Philharmonic's men played what he had written from the heart, too, and it was there that it acquired its grace and its imagination.

JULY 12

The Dance Rhapsody of Delius appeared on the July 12 program. It was offered as the evening's piece de resistance, and though it was played with fine discrimination and spirit, it was not substantial enough to be of more than passing interest. The performance marked the debut of this composer on the Stadium program.

Schubert's Symphony in C major, one of the monumental

(Continued on page 25)



WILLEM VAN HOOGSTRAATEN,

who was chosen to conduct the first three and the final two weeks of concerts given by the Philharmonic Orchestra at the Lewisohn Stadium this summer. Mr. Van Hoogstraten's program for Monday evening, July 25 contains two compositions by George Gershwin which will be heard for the first time at the Stadium. They are the concerto in F and the Rhapsody in Blue. Many thousands of music lovers are attending these concerts nightly and are giving the well known Dutch conductor the enthusiastic response which he deserves.

AN ADDRESS BY FRANTZ PROSCHOWSKY

[The following interesting address was made by Frantz Proschowsky at the opening in Los Angeles of his summer master class there, which is to be followed by similar classes in Minneapolis and Chicago—THE EDITOR.]

The problem of the art of singing of today presents, no doubt, the most confusing ideas of any art being taught. The human voice is the only musical instrument given us by nature. It expresses our mind. Every emotion that takes form in words constructing a sentence is expressed through the medium of our voice. Consequently we draw the conclusion that the Creator, in His infallible work, would not have given us a voice expressing the mind unless He, in His wisdom, would supply us with a way to use the greatest phenomenon—the human voice.

I am making these statements to make my listeners realize that there should be no reason for the confusing ideas that exist regarding singing. It is far from my purpose to criticize. But prevailing conditions prove this through statistics. This statement is ample proof that I am justified in making my first statement, that the art of singing today presents more confusing ideas than any other art, and the thing that really antagonizes vocal methods that are incorrect, is the human voice itself.

I don't believe in any method but Nature's method. There is only one way of singing that can possibly be correct and that is nature's way of singing, simply because Nature gave us the instrument with which to sing just as it gave us our feet to walk on, and their respective use is as natural and simple as can be and the physical part of our vocal organs is as willing to sing for us as are our feet willing to walk for us when our minds ask them to walk.

Man-made ideas will not make Nature's instrument obey. Man-made laws for singing that do not coincide with Nature's laws of singing will never produce perfect results, and in this simple statement lies the solution of our problem.

To become a teacher of singing one must have an understanding of Nature's vocal instrument and Nature's way of using it. Permit me to give you a few statements regarding the important points in singing that everyone who is interested in the art of singing should understand. I should like to explain breathing. Nature has provided us with our breathing apparatus, and no doubt Nature, in her wisdom, has not made any errors on this point. But the moment students go to learn to sing, they usually find that their breathing is all wrong. They are usually told that the chest must be high, the floating ribs must expand, the abdomen either go up or down, or in and out, and so on, and that the diaphragm must be trained to certain tests of power. Let us find an excuse for all the aforesaid statements. It is very simple—chest, abdomen, floating ribs and diaphragm, all have to do with breathing, but the moment we become conscious of their existence, further than a feeling of comfort and naturalness, we have created the arch foe to all in the art of singing—"self-consciousness."

Let us solve our problem: "Nature's way of inhaling is simple. We inhale through our nose, not closing the lips tightly. If we relax our body and refuse to let any part of the former mentioned parts of our breathing organs enter directly into action, then all, without any visible effort, or willfully sensing of breathing, will create such an abundance of breath that the words "breath capacity" may entirely leave our vocal vocabulary; but the wonderful part of this Nature's way of breathing is that our inhaling has no further effort than thinking,—no holding, no lifting, no pushing,—the breath is constructed in accordance with Nature's laws of breathing. This natural breathing simply turns into a wonderful, spontaneous condition of producing the voice. We may call it self-supporting breath, because of its close co-ordination with Nature's infallible laws of breathing that create its own support.

Breath control, from a physical standpoint, is absurd. The tone we sing controls the breath, and those who hear perfect tone, vowel, form and resonance, have the most perfect control of the breath that anyone may have.

The troubles that arise from artificial breathing methods may be stated in a few words. The more artificial breath capacity and breath compression a student is taught, the more artificial and forced becomes his singing. The vocal chords—vibrators or sound-producers—are the most important parts of the physical vocal organs. They function with perfect freedom, if we ask them to perform under natural conditions. This means, without unnecessary breath pressure. The vocal cords automatically will produce vowels, intonation and volume, when we guide and control our voice from a mental viewpoint. This means for the singer to learn to hear perfectly that which constitutes perfect singing. The main point that decides for a singer if he sings rightly or wrongly, is the ability to sing entirely pure vowels throughout the range of the voice, the ability to sing the top voice as free and easy as the other parts of the voice, the ability to present the voice throughout the entire range in different tone volumes—forte and pianissimo. These aforesaid points decide how near a singer is to perfection in vocal technique.

"Registers" is another word that plays a great part with many singers. We might as well state that what is called "registers" is a result of wrong vocal distribution. Can you imagine our Creator in His wisdom giving us a voice in sections, to be put together by man-made inventions! Commonsense tells us that the less change there is in the scale of the human voice, the more perfect is the art of singing. Where Nature presents us on rare occasions with a perfect voice, what we call a phenomenal voice, there are no registers, so why create the needless difficulties that at the best can only be a burden to the singer. Practically spoken, if a singer adjusts his low voice wrong, we might call it too thick. He then creates a condition that makes it impossible for the voice to rise into the higher range; if he adjusts his voice with natural balance and adjustment, the voice rises without interference or re-adjustment or effort throughout the entire range, and we thus omit the so-called register changes giving the singer full freedom over the entire compass of the voice without change of production.

From all the statements I have made we can draw the conclusions that the mind or mental understanding of singing is the all-important.

I use with my students a training of the hearing. I

call it "tone thinking" and I explain it in the following way: The tone, sound, or voice, is a result of physical actions mentally controlled. The mind, the primary factor in producing voice, thinks words in musical form. While this takes place, we instinctively inhale. The moment sufficient breath is inhaled, to manifest the tone thought, physically, the producing organs, automatically adjust themselves to express through the voice the desired words and thoughts. Thus, the expression "tone-thinking" means the form the thoughts take in the mind preparatory to expression. In singing, it includes a given tone height, tone volume, words, tone color, tone duration and the direct expression. All these qualifications of tone in singing are being prepared subconsciously during the process of inhalation if the principles of inhaling coincide with Nature's infallible laws of breathing. To learn to sing means to learn to hear or to judge cause and effect through hearing. Without this knowledge, an artist will never develop his talent to the fullest extent. Consequently, anyone endowed with a voice of sufficient quality or beauty to warrant studying, may then say without mistake that to learn to sing or to acquire an art of singing is to acquire the art of hearing. The first and all important point, then, is to hear perfectly the fundamental and basic principle of producing the human voice,—Namely, the tone-forms or vowels. The hundreds of different languages all have as basic sound construction, the same vowels, or tone-forms. As this is an indisputable truth, we may accept vowel sound, or the ability of the human voice to produce sound, as a fundamental principle in tone-production.

Tone-forms or vowels are of far greater importance than usually credited to them. When we stop to think that these vowel forms established themselves during the millions of years of human evolution, giving each different language the same vowel construction, there must be a very deep and definite principle of basic importance on this point.

Vowels are as definite to the ear as form is to the eye. Speaking in comparative terms regarding the two arts, that of singing and that of painting, we may say that the art of singing is an art of hearing,—the art of painting, an art of seeing. Notwithstanding that we all hear and see, we do not all sing and paint, consequently these two arts must be depending upon keener, natural or instinctive hearing or vision, again combined with other faculties of the intellect which are differently developed in different individuals.

Regarding knowledge of the physical organs and their physical action, I prefer not to make a definite statement. Experience has proven to me that some of our finest artists know next to nothing about the actual workings of the physical vocal organs, still they sing many times better than those who excel in knowledge of the mechanical actions of the vocal instrument. As a basic knowledge for constructing concrete thinking and explanations, the above mentioned knowledge is of the greatest importance. But the all important part of teaching is demonstration, and demonstrations can never be perfect unless the training of the sense of hearing perfect tone, is mastered. In fact, we may state without any risk of overstepping common sense, that the art of singing is an art of hearing.

Lucchese Singing in Europe

Decidedly the time is past when American grand opera singers—principally those whose training has been obtained solely in the United States—are considered usurpers of



JOSEPHINE LUCCHESI,
in front of Beethoven's monument in Vienna.

European monopolies and, as such, looked upon with a goodly amount of distrust by certain nations of the old world which, until a few years ago, held the so-called export privilege in this field of human endeavor. Undoubtedly

times have changed or are changing. When a leading German newspaper goes to the extent of expressing its admiration for an American artist as to write that "the guest artist's first prize must undoubtedly go to Josephine Lucchese, who gave us a Rosina of such wonderful voice, musical assurance and virtuosity as to put in the shade all her German rivals," even the most skeptical of readers must agree that said American artist "has arrived" and that, through the artist America's art also is beginning to be justly recognized and appreciated the world over.

The foregoing compliment to Josephine Lucchese was paid by no less a newspaper than the Bremen Nachrichten. "The American Nightingale," as Lucchese is often referred to in America and abroad, appeared in that city in the Barber of Seville. Nor is Bremen the only place in Germany where this artist has been lauded. In the twelve or fourteen cities in which she appeared this spring there is nowhere the response of the public or press has been less enthusiastic and less eulogistic.

In Berlin, for example, the Steglitzer Anzeiger writes of her: "A mistress of coloratura is Josephine Lucchese, who renders perfectly the style of the art and music of Rossini." The Lokal Anzeiger calls her "a thoroughly bewitching and delightful artist," and the Berliner Tageblatt avers that "Lucchese sings with charm and stupefying vocal art." While the critic of the Berliner Zeitung notes that "Josephine Lucchese is an excellent model of virtuosity who well knows how to sing coloratura and who has complete mastery of cadenzas. With great tact and with the very best of Italian schooling she handles her voice, which has due strength and volume. She sings with great assurance, has a natural musical talent and has complete control over her high notes. It was due to her art of bel canto if the aria was the very best piece of singing we heard that night. Her fascinating personality, together with her tasteful way of singing, made her Rosina a very enjoyable one. Above all, this artist has charm and grace."

In Hamburg, the Hamburger Correspondent joins in the unanimous encomiums of the German press by stating that "the Rosina of Lucchese was an exquisite piece of work." In Lubeck, the Lubeckische Anzeiger feels impelled to write of the performance of Rigoletto: "Of the soloists the Gilda of Lucchese was the star. She was unquestionably excellent and completely conquered and subjugated the public with the clearness and beauty of her upper register and the evenness of her coloratura. Her mezza voce and her acting in the third act brought forth in all its beauty the touching role of Gilda."

In Czechoslovakia also the beautiful cantatrice has not failed to do justice to herself and reap another harvest of laurels, as is evident from the few lines taken from the criticism in the Prager Tageblatt: "Lucchese has a very beautiful voice and sings with such ease and charm that she conquered her audience from the very beginning of the opera. She is a gem whose many colors demand universal admiration." No less enthusiastic is the Pressburger Zeitung: "Josephine Lucchese is a star. She is a very charming; a figure of filigrane, and of the purest filigrane is her voice. She reaches the highest notes with incomparable mastery and sings like a bird. She is at her best where others fail."

In Denmark the songstress created such a furore in Rigoletto, The Barber of Seville and Don Pasquale that a contract was immediately offered and accepted for a concert tour of Holland during the entire month of August and for grand opera performances there in November and December.

W. C. H.

Merle Alcock in Europe

Merle Alcock left for Europe recently and will remain abroad until September 1. Prior to sailing she returned from a series of successes throughout the southwest. Following these appearances Miss Alcock received a number of letters commenting upon the excellent impression she had made. According to Ralph S. Hinman, secretary of the Hutchinson, Kan., Chamber of Commerce, she "completely carried away her audience and received encore after encore. She has a very charming personality, and this with her beautiful voice and sincere musicianship makes her one of the most satisfying recital artists I know of." Robert L. Finch, general alumni secretary of Drake University of Des Moines, paid Miss Alcock the following tribute: "Certainly nobody ever heard a recitalist mount to the very zenith of artistic singing more than did 'Merle' in her concert here." C. D. Judd, of the state college for women of Denton, Texas, stated that "unquestionably she was one of the really great artists who appeared here. In fact, she was unanimously acclaimed as one of the most pleasing and most gracious artists we have ever heard. Her program was one of honest unadulterated musicianship from beginning to end. Even her lighter numbers were given with a dignity all her own. She was given round after round of applause." Miss Alcock is planning to make another tour through the same section of the country next spring, singing at least ten concerts.

Edward Johnson Singing at Ravinia

Edward Johnson, who has been reengaged as a leading tenor of the Metropolitan Opera Company for 1927-28, recently opened his Ravinia, Ill., season with Lucrezia Bori in Romeo and Juliet. He will remain at Ravinia all summer singing a minimum of fourteen leading roles. The tenor will then concertize throughout the United States and Canada until the Christmas holidays. He will sing the same familiar roles at the Metropolitan in 1928, especially the four which he appears to have made his own in The King's Henchman, Pelleas and Melisande, Romeo and Juliet and The Love of the Three Kings, and he also will appear in revivals and novelties to be announced shortly by the Metropolitan Opera Company.

Salzedo Back from Europe

After several appearances in Europe, including his two annual concerts in Paris, Carlos Salzedo is back at work in Seal Harbor, Me., devoting part of his time to master classes and composition. Following the great success met here and abroad with his new concerto for harp and seven wind instruments (played for the first time by the International Composers' Guild, last April), Salzedo is now writing a work for harp and brass instruments. Other works now in preparation are The Harpist's Daily Dozen and a series of preludes for beginners on the harp.

ENTERING A PARISIAN CONCERT HALL

By Clarence Lucas

An American visitor to Paris related to me his first experience of a French concert hall. It seemed so natural and true to life that I wondered why I had not described it myself for the benefit of the readers of the *MUSICAL COURIER*, for I have often wondered at the marvelous patience of the French public in putting up with so much inconvenience. When, thought I, is an emancipator to arise who will cut and destroy the endless bandages of red tape which encircle every French undertaking like the clinging feet of the octopus? But the concert managers themselves apparently know no better than the patient public how to make the entrance to a concert hall less irksome, tedious, and exasperating.

Imagine a guileless music student from New York, or a still more humble burgh in Massachusetts or Illinois, with Parsifallian innocence stamped on every feature, entering the portals of the Champs Elysées theater, where many big concerts are given in Paris. As the moth flies at the light which lures it, so will the unsophisticated and trans-Atlantic student proceed to mount the steps in front of him and enter the stately lobby where a well dressed crowd of intimate friends are talking and laughing under the brilliant electric bulbs. How is he to know that most of the gentlemen in the lobby are officials of the theater, government tax collectors, and agents of the Society of Authors? In fact he cannot know it. He timidly attempts to enter the concert hall beyond the lobby. When he shows his ticket to one of the many guards of the entrance he is politely requested to get the number of his seat marked on the ticket, for which purpose he presents himself before a tribunal which recalls his studies of Egyptian mythology. He feels like the soul of the dead and embalmed candidate for heavenly rest standing before the tribunal of Osiris and his cohorts of judges in the underworld. A solemn conclave of thoughtful men receive the ticket, study it, and hand it back to him with the request that he pay the tax at a wicket in the outer entrance.

He descends the steps and goes to his place in the line of the delayed multitudes awaiting their turn at the little entrance to the wicket. A woman inside is doing her best to attend to the clamoring applicants and keep up a conversation over the telephone at the same time.

When his turn finally arrives he is informed that as he already possesses a ticket he should not have applied at this particular wicket, which is for the purpose of selling tickets only, but should have taken his ticket to the wicket at the other side of the outer entrance, which wicket is for the express purpose of receiving taxes. So he takes his place in the line again and waits for the happy moment when he will be ready to enter the brilliant lobby again.

One of the guards of the entrance to the concert hall again sends him before the tribunal at which all tickets are judged and weighed in the balance. How he sighs for the green pastures of New York and would lie down in peace

beside the water brooks of Boston while he stands with face abashed in the presence of the judges high above him in their judicial cage like six little Jupiters on the cloudy heights of Olympus. After much careful studying of plans and the laying together of six expert heads, together with several outbursts of Gallic oratory, a piece of paper heavily marked with figures in blue pencil is handed to the weary waiter and he is directed to pass it on to one of the many guards of the entrance. With reviving hope springing eternal in his human breast he tries for the third time to gain admission. The paper with the blue marks is offered as the appropriate sop to the guardian Cerberus and he is permitted to pass.

How cool and quiet and refreshing the actual concert hall seems after the bustle and chatter of the lobby, where the battalions of officials meet to offer as much resistance as they can offer in a gentlemanly way to those who are enthusiastic enough to struggle for an entrance to the concert room.

Once inside the concert hall, however, his troubles begin afresh, for he can find nobody to translate the cryptic blue marked paper into a concrete seat. He wanders about in various passages and aisles until he is stopped by the nervous exclamation of "Monsieur! Monsieur!" from the throat of a portly ushers who is doing her best to discover the relationship between the seating system of the hall and the plan on a bit of cardboard. Everything comes to an end in time, including the trials of a visitor to a French concert hall. The seat is found at last, but the delay in finding the seats of other waiting visitors is considerably increased by the length of time the ushers carries near the visitor in expectation of the generous tip. In some of the Parisian entertainment halls the attendant women will tell the visitor that his tip is not as large as they have the right to expect from an American—as Americans are supposed to be simple people who throw money away for the mere pleasure of seeing it vanish.

When the trans-Atlantic music student leaves the concert hall he finds groups of busy men apparently conspiring together around tables and in the high rostrum from which the blue marked paper was originally handed him. These men are not conspiring together. The overthrow of the Republic and the establishment of a Monarchy does not concern them. They are only rendering an account of the expenses, receipts, taxes, and other interesting details of the evening's entertainment. They are merely victims of the French system of book-keeping, which is probably the most marvelous product of French genius. We recognize with gratitude that the French have been for generations the master architects of the world, although other countries have produced architects. We gladly hail Paris as the art center of the modern world, notwithstanding the great pictures and fine statuary painted and chiseled in other great

art centers. We are aware that Paris is supposed to offer to her visitors the finest cooking in the world, though millions of human beings live and die as musicians or millionaires without having eaten on the boulevards with a small tablecloth around their wealthy or musical necks.

But in competition with France as a nation of book-keepers, all the rest of the world is like Bunker's Hill beside Mount Everest!

Those groups of supposed conspirators are merely compiling a ponderous tome for the governmental archives containing all that can reasonably be expected from (a) a careful counting of the tickets; (b) a careful inspection of the price on each ticket; (c) a careful deduction made for each ticket at a reduced price; (d) ditto for the critics admitted with the Red Card of the government; (e) a detailed description of the colors of the various tickets; (f) their weight in bulk; (g) the sum of their square measurements; (h) the chemical constituents of the paper and the probable risk of fire; (i) the taxes due the government for purposes of charity (and presumably for the consolation of the officials engaged in the onerous task of distributing the aforesaid charities); (j) the taxes paid to the Society of Authors (of which an infinitesimal fraction goes to the author or composer).

And so on; and so on.

Reader! speak not slightly of France if you have never studied her mighty achievements in book-keeping. What was the fleeting, transitory, ephemeral empire of Napoleon compared to the solid, permanent, ineradicable science and art of French book-keeping, which demands more paper for the recording of a safety pin's purchase than the pin requires for wrapping.

By the way, when Paderewski, Hofmann, Horowitz, and other great artists give recitals in the Théâtre des Champs Elysées, the music heard therein is of the highest class. The difficulty is to gain admission. I spent exactly thirty-five minutes in getting from the street to my seat when George Antheil's Ballet Mécanique was first revealed to the auditory sensitiveness of the inhabitants of Paris, and I am armed with the Red Card of the government. Truly, a Reformation headed by the Martin Luther of French Concert Managers,—F.C.M.,—is long overdue.

I bear the Théâtre des Champs Elysées no grudge. It is unquestionably the finest concert hall in Paris, with a greater seating capacity, I am told, than the Grand Opera House. I am only expanding and decorating the plain, unvarnished tale told me by a visitor from the continent recently discovered by the late Columbus. (N.B.—This is the European estimate of the newness of the New World.) The cloud of literary dust I raise is intended as a protest against the French system of organized formalities, consecrated red tape, and ancestral worship of bygone methods. If Schumann sat before the keys of his piano and felt his limitations as a creator of harmony, what must I feel when I sit before the round keys of my typewriter and attempt with English words to overthrow the national French vice of super-book-keeping?

AN EVENING WITH DR. BROWNE

Possessor of Rare Purcell Book—Talks of His Opera, Corsicana—To Give Up Class at Notre Dame University.

On a hot summer day a representative of the *MUSICAL COURIER* went by appointment to 122 South Desplaines Street, Chicago, where one of Chicago's foremost Catholic churches stands, together with the school, St. Patrick's, of which Father McNamee is the pastor and Dr. J. Lewis Browne is the choir director and organist. The secretary of Dr. Browne received us and ushered us into the studio of the distinguished composer, organist and choir leader, who at St. Patrick's school has one of the largest studios to be found anywhere. While the secretary was out seeking Dr. Browne we had an opportunity to look around and make a few notes on the many interesting things to be seen. First we saw a picture of Sara Ann McCabe, who is a soprano often heard on the air through station KYW, of which John Clark is the manager. We also noticed a degree given Dr. Browne by the Royal Academy of St. Cecilia. We read a very lovely letter signed by Gaspari, Secretary of State for the Pope. We were made acquainted with the fact that Dr. Browne is a distinguished member of the Royal Academy of Rome, he and Scambatti being the only Americans who were so honored.

As Dr. Browne was not in any hurry to meet us, we had an opportunity to look quickly into his library and were delighted to discover a book by Purcell, published in the year 1653. We knew some one in Chicago had the book, but did not know who the possessor was and while we were perusing the rare book Dr. J. Lewis Browne made his appearance. After exchanging the compliments of the day, he told us the history of the book and how he got possession of it.

"You are quite a smoker," we said to him, "but you only take a few puffs of the cigar."

"How do you know that, Sherlock Holmes?" was the quick answer. Then we pointed to his ash tray where six or seven cigars had been lighted and only a few puffs taken before they were put on the tray to be carried away by the servant.

"I light a cigar," said the doctor; "then have some work to do and the cigar is forgotten. But please be seated. Permit me first to answer the communication from Who's Who in America. They want to know if there are some changes to be made in my biography."

"May I read it?"

"Why not?"

We were then made acquainted with the activities of Dr. Browne during the past quarter of a century, and even more delighted were we to be the guest of such an important and modest musician.

"I have been a constant subscriber to the *MUSICAL COURIER* for the past thirty years," said Dr. Browne in answer to the many nice things we said after reading his biography. "I was then director of music at Wanamaker's. I remember the first time that Leonard Liebbling, now your editor-in-chief, came to see me. A genial man. How I enjoyed his visit—just as much, I believe, as I am going to enjoy the one with you this evening. I know what your paper stands for. I am delighted to have one of its representatives in my studio."

"Now, Dr. Browne, one of the reasons I wanted to see you was to discover why your Corsicana, which won a prize

in Italy years ago and which was produced here by the Foundation for American Opera and sung in English at the Studebaker, has not been produced elsewhere."

"That's very encouraging," answered Dr. Browne, grinning.

"What is encouraging? I am asking you a question and you do not answer it. I remember witnessing the premiere of the Corsicana at the Studebaker. Edith McCormick and Mrs. Freer, heads of the Foundation, certainly did well by you. The scenery was good, the singers were above the average talent heard under the same auspices, the orchestra acceptable, and, if memory serves me right, it was you who directed the performance. The work met with great success. I recall that all the critics on the daily papers as well as the musical publications were most eulogious, comparing your work with that of the two Italians, Mascagni and Leoncavallo. Your one-act opera proved as interesting to the Chicago audience as Cavalleria and Pagliacci."

"You are most kind, but you see I am not a foreigner. I am an American and maybe some day Corsicana will be produced again."

"It certainly should be produced either by the Chicago Civic Opera or by the Metropolitan. It is a work of great merit, easy to put on, and, since impresarios are looking for American operas, it seems to me they should produce Corsicana. With Muzio and Schipa, your opera would surely make a hit at the Auditorium, or with a Ponselle and Gigli it would achieve a triumph at the Metropolitan."

"I have no objection. My publishers have sold out several editions of the score. The piece has proven a good seller, but it is not produced—except excerpts by double quartets, Chautauqua, lyceum companies and the like. The work, which was produced once in Chicago and several times in Italy, is not sung. Perhaps it will be some day."

Then Dr. Browne took us around the school. The brothers were away so we had an opportunity to see the place and were surprised that a school and a church so close to downtown should look so foreign. In the courtyard we thought we were in one of those churches that one sees in the small towns of France and Italy. In one second we were transported to foreign lands.

"I have been here with Father McNamee for fifteen years," said Dr. Browne, "and we have always been the best of friends. We have never had words. He has given me absolute carte blanche and I will say that when we came here some 600 devotees visited the church to hear mass on Sunday. Now more than 6,000 come each Sunday."

"Where do you teach organ, Doctor Browne?"

"Right here in the basement of the church I have a big manual organ. My dear sir, it is getting late. We should be on our way to a lovely Swiss restaurant nearby, where I have ordered some fish for you which you may like."

The quaint little restaurant was found as described by Dr. Browne, and the food the best we have ever had in the many years we have resided in Chicago. The dinner was a huge success. Coming back to the school, Dr. Browne showed us his schedule.

"You see, I have sixty pupils, and with my work at St. Patrick's I have hardly a minute to myself and yet I keep abreast of the times by reading such a paper as the *MUSICAL COURIER*. To be truthful, I read all the important music papers. I have some preference to be sure," and then and there Dr. Browne told us things about our paper which

made us blush with happiness as coming from such a musician.

"Are you not also directing a class at Notre Dame University?"

"You are well posted. Here is a letter I just received from the president of that institution whom I have informed it will be impossible for me to teach there next year. It takes too much of my time."

We read the letter and it showed us how valuable Dr. Browne is to Notre Dame. The president of the university told Dr. Browne that he must reconsider his decision and that he must come to the school next year.

"I won't change my stand," said Dr. Browne. "When I make up my mind I go through with it." Then he told us many nice things about Father McNamee.

"That's what a friend will do for you and that's what Father McNamee will do for those he loves, and he loves everyone who deserves his liking."

The hour was getting late when Dr. Browne and I jumped into a taxi and made our way toward Michigan Avenue. Leaving us at our threshold, Dr. Browne said: "Thanks for coming. I am going back to the studio now where I have more work to do."

Cleveland Has First Open Air Symphony Concert

The first free open air concerts of the Cleveland Orchestra were given recently at Edgewater Park, Cleveland, and the throngs which gathered at these initial performances and the enthusiasm which they showed proved the success of the city's new music venture.

Rudolph Ringwell, assistant director of the orchestra, is conducting the summer performances, and the programs he has arranged have a popular appeal. The city of Cleveland has cooperated with the orchestra officials in bringing about these performances, even to the extent of building a shell similar to that used in Detroit for such concerts. Plans are under way to build a second shell at Gordon Park, and at its completion the concerts will alternate at the two parks.

Children's concerts are a feature of the season, and special programs have been arranged for them during the afternoon. Children from various institutions are brought to the parks, and are given an opportunity to enjoy good music.

The personnel of the orchestra is made up of fifty symphony musicians, and their retention is provided for by Cleveland's City Manager, William R. Hopkins.

Sousa on Thirty-fifth Annual Tour

Lieut. Commander John Philip Sousa's thirty-fifth band season has opened, and he has begun a tour which will carry him over 20,000 miles. After fulfilling engagements at Great Neck, Mineola and White Plains, the band is now appearing on the Steel Pier, Atlantic City. Sousa's route this year will take him to the Pacific Coast, and there will be continual performances throughout the season.

It is interesting to note that this year marks the great band leaders fifty-first anniversary as a conductor. It was in 1880 that he became leader of the United States Marine Band, twelve years later resigning that post to form his own famous band.

MINNEAPOLIS ENTERTAINS MINNESOTA M. T. A.; BRILLIANT PERFORMANCE OF CARMEN OUTDOORS

Interesting Schedule of Events Mark Twenty-sixth M. T. A. Convention—Earle G. Killeen Responsible for Success of Mammoth Opera Performance in the Open—MacPhail School of Music Holds Commencement

MINNEAPOLIS, MINN.—The twenty-sixth annual convention of the Minnesota Music Teachers' Association opened in Minneapolis at the Music Building of the University of Minnesota, with Donald N. Ferguson, president of the association, in the chair. The morning was devoted to the disposal of routine business, after which followed an interesting discussion of the psychological basis of teaching methods. A highly illuminating lecture on progress in present day piano teaching was delivered by Alexander Raab, eminent piano pedagog from Chicago, during the earlier part of the afternoon. This proved to be one of the high-lights of the convention and was followed by piano, voice, and chamber music conferences led by Mr. Raab, Clara Williams, and A. Pepinsky. A most enjoyable recital in the evening by Gabriel Fenyves, Hungarian pianist, assisted by Agnes Rast Snyder, contralto, and Katharine Hoffmann, accompanist, brought this first day of the convention to a pleasing close.

An interesting discussion on church music and chorus took up the morning of the following day. It was participated in by R. Buchanan Morton, who for his special topic had chosen The Building of the Order and Choice of Music in the Evangelical Church; by Arthur A. Egerton, who discussed the Constitution of the Chorus and Music in the Episcopal Church; by Rev. Francis A. Missia, who spoke on the Music of the Roman Catholic Church; and by Meta Ashwin Birnbach, who discussed Church Music From the Choir Singers' Point of View. The principles of voice teaching were discussed in a masterly fashion by Dudley Buck of New York City, the discussion proving another high spot in the convention. This took place in the early afternoon and was followed by an enjoyable organ recital devoted to church music only, played in scholarly fashion by Mr. Egerton. This in turn was followed by a Normal Piano conference, led by Gertrude Reeves, and a voice of conference, led by Jessica De Wolf. This eventful second day of the convention was brought to a close by the annual banquet at the West Hotel.

The morning of the closing day of the convention was devoted to business, the following officers being elected for the ensuing year: J. Victor Bergquist, president; Esther Jones Guyer, vice-president; and Edwina Wainman, secretary-treasurer. A general discussion of school credits was the next order of the day, and brought the morning session to a close. The afternoon was devoted to a demonstration of Class Lessons in Piano by Otto Miessner of Milwaukee, and to a conference on the adolescent voice, led by Gerald Stuart Bliss. All delegates were invited to attend the festival performance of Carmen at the univer-

sity stadium, but on account of unfavorable weather it had to be postponed until the following Monday evening. All in all, the convention was very well planned and carried through splendidly.

Too much praise cannot be bestowed upon Earle G. Killeen, who not only had the vision but also the ability to bring to a successful issue the festival performance of Bizet's opera, Carmen, in the Memorial Stadium of the University of Minnesota. Nearly 15,000 people witnessed the mammoth production, which called for the services of five hundred people. Everything was done on a large scale. There was a large and well drilled chorus, an efficient orchestra, pleasing ballet, and a fine cast of principals. The University Concert Band, under the direction of Michael Jalma, played a number of appropriate Spanish selections before the first and between the other acts. After the successful stadium performance of Aida a year ago, naturally a great deal was expected this year. All expectations, however, were not only fully realized, but greatly exceeded. The principal characters in the opera had been entrusted to experienced artists from the Metropolitan, Chicago Civic, and Cincinnati opera companies. Thus Carmen was sung and acted superbly by Ina Bourskaya, while Edward Johnson was a splendid Don Jose. Escamillo, the toreador, was in the capable hands of William Gustafson, and Queenena Mario was an appealing Micaela. Frasquita and Mercedes were capital interpreted by Elizabeth Kerr and Eulah Corner. The ensemble was rounded out splendidly by Lester Spring, William Affeld, Sidney Stolte, Julian Neville, and Rudolph Goranson, who all did conscientious work.

The ever increasing growth of the MacPhail School of Music was again demonstrated in a telling manner by its commencement exercises, which were held at the Lyceum Theater. Fifty-six degrees, sixty-six diplomas, and sixty certificates were delivered to successful candidates for these honors, while a program of concertos and arias, accompanied by the school orchestra under the capable direction of William MacPhail spoke eloquently for the high standards set by this enterprising institution. G. S.

Paris Opera Invites Vienna Staatsoper

VIENNA.—Director Franz Schalk of the Staatsoper, on his return from Paris—where he conducted two performances of The Magic Flute at the Opera—announced that negotiations are practically closed whereby the Vienna Opera Company will give a season of German opera in Paris next May. Fidelio, with the all-star cast which was the

event of Vienna's Beethoven Week and includes Lotte Lehmann, Richard Mayr and Alfred Piccaver, has been chosen for the opening night. The Vienna Opera will go to Paris with its entire apparatus, including the orchestra, and the total cost is estimated at 200,000 French francs a day. The ballet of the Vienna Opera, incidentally, will give a guest season of two weeks in Spain, in April, 1928. P. B.

CINCINNATI ZOO OPERA

CINCINNATI, OHIO.—Grand opera at the Cincinnati Zoo is becoming more and more the important summer entertainment, and Cincinnatians are not in the usual hurry to leave for vacations while this splendid company, directed by Isaac Van Grove, is giving gala performances six evenings a week. The general excellence of the productions this summer, with their handsome settings, the all-star casts, the well trained chorus all admirably supported by the orchestra, are enthusiastically received by the vast audiences which throng the opera house. The management, under Charles G. Miller, is making a fine contribution to the artistic life of the city and by doing so affords lovers of good music one place where it can be enjoyed under the most advantageous conditions. Students from out-of-town spend the summer studying at the College of Music or the Conservatory of Music because they can gain a thorough acquaintance with the best in grand opera under delightful conditions and at a very low cost. The Zoo management allows all such students a special rate.

With each week it seems as if the performances reach a higher level of artistic perfection, and each week's bill is keenly anticipated. There is much difference between the Zoo Opera performances and those by visiting companies. Cincinnatians can hear the best grand operas given with excellent casts and under ideal conditions in the summer time. During the winter there is a brief season of two or three operas, presenting a few outstanding stars, and one must go. The leisurely enjoyment of the excellent performances by the Zoo Opera Company make for the greatest enjoyment.

The third week offered gala productions of Aida and Faust, two operas which the Cincinnati public demands, and Faust without Italo Picchi in the role of Mephistopheles is unthinkable. The weather has been especially favorable and the elaborate productions of these two favorite operas reflects great credit upon the conductor, Mr. Van Grove, and the company. There was a wealth of detail and ensemble work that added the pomp and pageantry expected of larger productions. Alma Peterson, in the title role, won salvos of applause from an audience which is very exacting in its demands on a singer portraying Aida. She is an artist of fine perception and superb voice. Marta Wittkowska was ideal as Amneris; her elemental fire and dramatic singing, combined with the Slavic beauty of her voice, lent a glamour to this role as she portrayed it. An opera which has four leading characters of royal blood, proves difficult, especially where two are captive slaves. However, Peterson kept her royal dignity with the humility of her position and this sharply contrasted with Wittkowska's arrogance of power. Not many singers could have worked together with such absolute understanding as did these two members of the Zoo Opera Company.

In like contrast were Herbert Gould as the King of Egypt, and Joseph Royer as the captive king, and both were unexcelled in their parts. Natalie Cervi appeared as Ramfis, the High Priest, and Sam Bova gave a fine account of himself as the Messenger. The high point of the performance was, however, the singing of Rhadames by Forrest Lamont. With each appearance his voice seems to grow in sweetness and in power. He is a thoroughly routinized opera singer and has a fine conception of this role. He was satisfying in every respect to an audience which is so familiar with the music and stage business of Aida that it is highly critical.

On Wednesday night came the climax of the Aida performances by this company, for Robert Ringling was the guest artist and sang the role of Amonasro, the captive king. Ringling took the house by storm with his interpretation of this role, and tumultuous applause brought him before the curtain again and again. He is gifted with a voice of magnificence both in power and quality. His portrayal of the captive king was superbly done for he read into this character all of the fiery impetuosity of the savage together with regal dignity, and gave Cincinnati the finest Amonasro it has been fortunate enough to hear.

What better can be expected when Mr. Van Grove has such a happy group of artists as Peterson, Wittkowska, Lamont, Royer, Ringling, Gould, ably supported by an excellent chorus and orchestra, and with Louis Raybourn in charge of the stage settings and lighting effects?

The Fourth of July caused a break in the week's regular program and Monday was set aside for a special program of ballet and soloists. This brought Faust on Tuesday evening with Italo Picchi in the role of Mephistopheles, Ralph Errolle as Faust, Lucy Gates (guest artist) as Marguerite, Constance Eberhart as Martha, and Joseph Royer as Valentine. Picchi entirely dominated the production and made of it one of the outstanding performances of the season. Not only his singing but also his acting created both character and atmosphere. He is subtle and highly artistic in his singing of this part and gives his conferees every opportunity to make the most of their roles. Vociferous applause called him again and again before the curtain to receive the approbation of an audience which would not attend Faust if Italo Picchi were not singing his favorite role.

As Faust, Ralph Errolle gave a splendid portrayal of this role and brought to it all his artistry with his fine tenor voice. It seemed as if he were giving a concert of the various arias, and only the action of the plot interrupted. His singing of Heavenly Vision was a gem of sheer beauty.

Lucy Gates made an exquisite Marguerite and won high acclaim with her singing of the famous Jewel Song. A voice of lovely quality, well handled, and very artistic interpretation marked her singing of this part. Constance Eberhart is gifted with a rich and dramatic contralto which was heard to great advantage in the role of Martha. Joseph Royer brought his usual flourish and artistry to the part of Valentine, his beautiful baritone proving more and more pleasing in each succeeding role. Natalie Cervi gave to the small part of Wagner his usual skill, while Lydia Dozier won recognition with her singing of the Flower Song.

M. D.



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Kathryn Newman's Success as Gilda

Kathryn Newman achieved unusual success at her grand opera debut in the leading feminine role in Rigoletto with the Kansas City Civic Opera, the Wichita Beacon declaring that she "sang gloriously." The Caro Nome was a sensation, the audience applauding fully two minutes, and after the duet in the third act with the baritone there were eight curtain calls.

The Kansas City Star said of her appearance: "The Gilda introduced a soprano well enough known in Kansas City, although new to the company—Kathryn Newman. Miss Newman had none of the insecurity associated with the business of making debuts; her poise, in fact, was reminiscent of another and better known Gilda. She has facility, her voice has unusual body and warmth for a coloratura, and she is not without dramatic sense." In the opinion of the Journal Post: "The duet with Gilda threatened to 'stop the show' last night."

The second role that Miss Newman sang during the week was the Doll in Contes D'Hoffman. The Kansas City Times said of this performance: "A new Doll was heard last night—Kathryn Newman—who sang Gilda Tuesday night. Then Miss Newman showed a pronounced flair for the stage, an attribute that did not desert her over Wednesday. She was a pert sort of a doll, and sang the music



KATHRYN NEWMAN

in a way that made her the outstanding soprano of the week." The Kansas City Journal Post commented: "Miss Newman sang the Doll last night and was especially well liked."

Miss Newman is a pupil of Oscar Saenger, with whom she has studied both in New York and Chicago. He declares that hers is one of the finest coloratura voices in the country.

Hortense Drummond in Italy

Hortense Drummond recently achieved another brilliant success in Italy appearing in several important roles including the difficult one of Azucena in Il Trovatore.

Miss Drummond is American taught, having perfected her entire technical work under the guidance of Alice Prince Miller of Chicago. She will remain in Europe during the coming year to fill several important operatic engagements which have come to her as a result of the striking success which has attended all of her early appearances.

Miss Drummond has been singing in Italy under the pseudonym of Stella Paccardi, her mother's maiden name.

Caroline Beeson Fry Pupil in Recital

James Thomas Moir, baritone, recently gave a recital in the White Plains studio of Caroline Beeson Fry. The program covered a wide range of selections, and Mr. Moir showed an ability to give himself and his fine voice completely to each change of mood and style. There were

numbers by Caldara, Carissimi, von Fielitz, Brahms, Tschai-kowsky, Schumann and Grieg, and a group of English songs by Woodman, Secchi and German. Leonice Hunnewell was the accompanist. A large audience of friends from White Plains, Mount Vernon and other towns in Westchester County enjoyed the program.

Mr. Moir was judged the winner of the contest for baritones held recently by the Westchester Choral Society.

Alice Garrigue Mott to Hear Teresa Gluck in Opera

After a successful season of professional activities since last September, Alice Garrigue Mott has closed her New York studio for the summer and is spending the warm months touring with her husband, Lewis Freeman Mott, who is engaged in research work in connection with his duties as Professor of English Literature at the College of the City of New York. While abroad Mme. Mott expects to visit her brother-in-law, Thomas Garrigue Masaryk, president of Czechoslovakia, and different members of his family. She also will go to Montecatini, Italy, to hear her successful artist pupil, Teresa Gluck, who is to sing leading soprano roles in the grand opera of that renowned summer resort. Operatic conductors and well known musical managers of Italy are reported as stating that Teresa Gluck scored as much success in ten months while in Italy last winter as most singers do in eight years. It is said that everywhere she appears the public and critics are enthusiastic over her beautiful voice (which is of a range of three octaves), her musicianship, technique, deep feeling, intelligence and histrionic ability. It will interest many who read about Miss Gluck to know that instead of having to give great sums of money to managers to be heard in the various opera houses in Europe,



"The audience recalled Miss Peterson so many times that one might have thought the afternoon was one of opera and not an orchestral concert."

The Chicago Daily Journal said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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her capacity and ability were all that she needed to possess, and that she has been remunerated for her performances. Before Miss Gluck appeared in opera in Italy her voice was heard by critics, and she was at once chosen as soloist of the Grand Concert at Siena, Italy, for which honor she was reengaged this summer. A well known critic of Milan wrote as follows about this artist's success: "What made this concert most interesting was the appearance of an American lyric artist, Teresa Gluck. This artist, whose Italian diction is even better than that of many of our own singers, displayed uncommon powers. Her voice is ample and appealing, clear in the high notes, and perfect in modulation. Her masterly singing of selections from Bohème, Butterfly, Pagliacci, and the passion she poured into them aroused the house to clamorous applause. The prayer from Cavalleria, rendered by the chorus of the Verdi and Miss Gluck, had to be repeated amid general acclamation." Upon hearing the soprano sing for the first time, Maestro Leopold Mugnone wrote the following to Mme. Mott: "I am convinced that this young lady is a born artist, and that with her great qualities and with her exceptional talent she should assume authority in art, and make a great career." This was followed by Miss Gluck's brilliant debut in Naples, after which she made a succession of appearances in various Italian cities. After her engagements of the winter Miss Gluck is spending a few weeks with relatives in New York before the opening of the season at Montecatini, Italy. When Mme. Mott returns in the fall to reopen her New York studio she



RAFAELA DIAZ

of the Metropolitan Opera, with Mary Margaret Jordan, one of San Diego's talented dancers, at La Jolla, Calif., while on tour.

will as usual include among her pupils many singers and artists of the drama who will come from Europe to study with her.

Rudolph Reuter's Busy Season

The season of 1926-1927 has been the most active in the career of Rudolph Reuter, American pianist. He has crossed the country from New York to Los Angeles, giving concerts in Pennsylvania, Virginia, New York, West Virginia, Indiana, Illinois, Iowa, Texas, California, and Idaho, nearly fifty engagements in all. The most important of Mr. Reuter's concerts were his appearances as soloist with the orchestras of Detroit, Los Angeles (three times), San Francisco (twice), and the Chicago Symphony. He played his fifth New York recital, gave joint recitals with Jacques Gordon, played as assisting artist with the Gordon Quartet, and gave several lecture-recitals. He is now giving a six weeks' course of master classes in Chicago (they began June 13) and a six weeks' course in Los Angeles, Cal., beginning July 25. Haensel & Jones continue as his concert manager and the Mason & Hamlin is his official piano.

Jacques Pillois Gives First Lecture at Seagle Colony

Jacques Pillois gave his first lecture on the history of music, The Theater in the Seventeenth Century, at the studio of the Seagle Colony at Schraon Lake, N. Y., on July 7. Old French airs, songs of Lully, and M. Pillois' A la Maniere de Lully, a gavotte for piano, were used as musical illustrations. Oscar Seagle, Pauline Altman, Florence Mitchell and Ruth Peter assisted.

M. Pillois is well known to American students at Fontainebleau, where he was appointed instructor by Walter Damrosch. His work has been previously confined to the Continent, and this is his first American visit.

Orchestral work has won for him a substantial reputation in European capitals, where his compositions have been played by leading orchestras with success. He has also written a sonata for flute and piano.

Anne Rockefeller Pupils in Recital

On June 22, an enjoyable recital by the junior pupils of Anne Rockefeller was given at the Berkeley-Carter Hotel, Asbury Park, N. J. The character of the pieces making up the program was unusually fine for a young student's recital of this nature, all of them being selected from the works of the great composers. They were played by the different students with excellent interpretation and much precision, displaying both the native talent which they possessed and the results of the splendid instruction received from their teacher. Those taking part in the program were: Jean Herrman, Elizabeth Coyte, Joseph Silverman, Kathe Vanderhof, Dolly Devine, Emily Minford, Sibyl Hultin, Leona Coyte, Jane Gregory, Elaine Synder, Helen Burd, Anita de Monseigle, Suzanne Schanck, Miriam Silverman, Anna Wertheim, Florence Morrow, Katherine Wertheim, Janet Beveridge, Anne Berry, Margaret Kragness, Emma Bruce and Lurona Truman.

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MANAGEMENT

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Marjorie Meyer Advocates Radio

Marjorie Meyer, soprano, who has sung many times over the radio, has had a good opportunity herself to review the radio's possibilities and benefits. When interviewed recently she found a new world of praise for this medium of entertainment, and her practical observations are of no little interest.

"I have made a number of radio broadcastings," she said, "and those who listened in tell me that my voice differs in no respect from the way it sounds on the concert



MARJORIE MEYER

stage. I conclude, therefore, that broadcasting does not affect vocal tone quality, provided the singer has the correct method, and also knows how to control the voice when facing the microphone. Not every singer succeeds in radio work. Broadcasting is a severe and sure test of vocalizing, and every vocal defect is glaringly noticeable. There is no question of personality, clothes, scenery, or orchestra mimicking vocal deficiencies. Radio spells defeat for bad singing, but success for good singing.

"My experience in radio work has led me to believe that artists who sing well, and frequently on the air, eventually build up a following, and that following forms the nucleus of an audience when the singer goes on a concert tour. It is positively useless for one to attempt concert work without first acquiring a following, more or less, which is nothing but establishing name quality, or selling value, and this can be secured in large measure by the radio, if one can sing often. Once or twice a season will not suffice, for such isolated appearances earn no publicity. There are too many events daily or nightly for any name to become established in a few broadcasts, but continuous singing over a period of time will create name value, which is the only thing that counts for buyers of artists. Naturally we are all trying to make name value, and that is the reason we stress name in advertising, and other forms of publicity.

"Now the great value of radio to the artist, it seems to

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me, is that thousands of prospective concert auditors can hear you, and if they like you your chances are increased all the more. People are human and like to see what they are buying, and this trait applies also to the concert stage. Many more dates would be booked for lesser known artists if the agent could display his client's art, instead of relying solely upon printed matter, photographs, and a convincing line of talk. Unfortunately, however, these carry less weight than formerly, so we have to use other methods, and radio is one. The day may come when a booking agent on the road may be able to get together his local managers or committees, turn on the radio, display his samples audibly, and sell a good voice when it would be impossible to sell a name. Radio is destined to become a great benefit to us along this line, and we truly need some new agency to help those who have not as yet acquired big name value."

London Tribute to Birdice Blye

Birdice Blye cancelled all her concert tours after the holidays to care for her mother through a serious illness. Mrs. Blye is now out of danger but she is still very weak.

Miss Blye would have filled many Eastern and Southern engagements and an extended Pacific Coast tour, which was to have begun with a recital at the University of Arizona at Tucson, March 29, followed by many engagements in California.

Every one who knows Miss Blye has been very solicitous as to the recovery of Mrs. Blye as they know how devoted she is to her mother. The physicians said nothing else could have saved Mrs. Blye's life but the tireless devotion and care, day and night, of her daughter.

In her student days when Miss Blye studied in London, Paris, Berlin and Dresden, and made frequent concert tours, Mrs. Blye accompanied her daughter to every lesson and



BIRDICE BLYE

concert, and they lived a number of years in these cities. Mrs. Blye is well known abroad as a gifted authoress.

In a lecture recently given in London, England, by Eleanor Dyson, on pianists of the present day, this noted lecturer spoke at length and in the highest terms of the beautiful playing of Birdice Blye and said "the depth and sincerity of Miss Blye and her devotion to the highest and best in life were portrayed in her playing."

In speaking of the characteristics of the various pianists, the lecturer said that the spiritual quality which Birdice Blye represents is loyalty and also that "to those who know Miss Blye she seems the living embodiment of this quality, in her loyalty to her ideals, her art, her friends, and in her devotion to her beloved mother."

Katherine Bellaman Summer Classes in Session

Interesting singers who arrived in New York early in July for work in the studio of Katherine Bellaman are Charlotte Jameson, head of the voice department of William Woods College, Fulton, Mo.; Laura Janos Fuessel, head of the voice department of Randolph Macon, Danville, Va.; Madeline Ward and Jane Boyd, both of Atlanta; and Mary Benn of Uniontown, Ala. Other teachers who have begun work with Mrs. Bellaman are Elizabeth Wilson of Jefferson City, Mo., and Helen League of Columbia, S. C.

There is also a group of young professional singers studying at the studios. They are Fern Gray of Greencastle, Ind.; Ruth Golden, Miriam Rogert, Frances Bachman, Claire Levine and Rosa Rubenstein, all of New York. A group of these singers sang over the radio from the Hotel Roosevelt on July 12.

Mrs. Bellaman has a large enrollment for her summer classes, which began on July 15.

Stoessel Conducting at Chautauqua

One of the leading features of the fifty-fourth annual series of programs to be given at Chautauqua, N. Y., during July and August, is the New York Symphony Orchestra under the direction of Albert Stoessel, which is giving almost daily concerts from July 19 to August 20. H. Augustine Smith is the director of music for these programs.

Crooks Sings at Buzzards Bay

A busy July is in store for Richard Crooks, who on July 3 sang at Buzzards Bay, Mass., where he also appeared last summer. He filled an engagement at the University of Virginia Summer School, on July 19, and is booked for two appearances in New Jersey summer resorts as follows: Asbury Park, on July 22, and Cape May, on July 31.



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MUSIC ON THE PACIFIC SLOPE

SAN FRANCISCO, CAL.

SAN FRANCISCO, CAL.—Genuine enthusiasm met the announcement from the Summer Symphony Association of San Francisco that Bruno Walter, one of the foremost figures in the art world today, would conduct the fourth concert of the summer symphony series, and when he appeared on the stage of the Exposition Auditorium he was greeted by an audience of 8,000 persons who were pitched to the highest point of anticipation.

Bruno Walter's debut here was sensational, for aside from his unquestionable musicianship he possesses a charm and personal magnetism that are bound to attract. It is difficult to recall just how long it has been since so prolonged, sincere and spontaneous a demonstration has been made over a visiting musician. And Bruno Walter deserved it all, for he is a master of the baton not only in everything pertaining to getting the utmost from his players in temperamental response, precision and pliability, but also in his ability to make the music take on its most beautiful aspect.

With the exception of the Tchaikovsky Romeo and Juliet overture, Mr. Walter's program was confined to works representative of the German school of music. The way he conducted the Romeo and Juliet utterly disarmed criticism. It was brilliant, warm and thrilling to an unusual degree. A number which Mr. Walter introduced to a California audience was The Birthday of the Infanta, by the Austrian composer, Franz Schreker. This is charming, picturesque music not in the least ultra-modern in its thematic treatment but magnificently scored, rich in orchestral colors with inimitable rhythms and melodious strains. Mr. Walter read it with an appropriate romantic feeling that remained always within the bounds of classic dignity.

Excerpts from Wagner's music dramas occupied the second half of the program and this gorgeous music Bruno Walter conducted with a contagious enthusiasm and complete understanding. His interpretation of the Prelude and Love Death from Tristan and Isolde was inspiring. Throughout its performance Mr. Walter brought out the spiritual quality as well as the profound emotional expression of the music. The people sat as if in a trance; it was several seconds after the final note had died away before they seemed to awaken; then the house reverberated with the stamping of feet, cheering and shouting, and no one applauded more heartily than Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, and Vladimir Shavitch, conductor of the Syracuse Orchestra, who sat among the audience.

The way in which the members of the San Francisco Symphony Orchestra yielded to Mr. Walter's authority was exemplary. It must have pleased him exceedingly to find here an orchestra with such a remarkable beauty of tone, splendid artistic quality and evident discipline of a high order. It is quite safe to state that a finer symphony concert probably has never been heard in this city, and Bruno Walter may well be assured that he has made an everlasting impression upon the music loving public of San Francisco.

LOS ANGELES, CAL.

LOS ANGELES, CAL.—Something "new under the sun" occurred recently when the noted operatic tenor, Rafael Diaz, gave a lawn concert at the home of Mr. and Mrs. Jack Dempsey on Los Feliz Boulevard. He opened his program with the Secchi Love Me or Not, followed by Donizetti's Una Furtiva Lagrima. A group of German songs—Franz Widmung, Brahms' Vergebliches Standchen, and Grieg's Ich Liebe Dich, and a French group—the Doret Separation, The Rabey Tes Yeux, and the Flower Song from Carmen—were sung with wonderful interpretation and technic. The Spanish song group, being in the singer's native tongue, was delivered with remarkable

smoothness and verve. Roselinda by De Fuentes, Amapola by Lacalle, and Mensaje by Fuster, constituted the group. The English group closed the program—Hadley's Time of Parting, How-de-do Miss Springtime, Love's Sanctuary by Rilla Hesse, and the Last Song by James Rogers. Ola Gullidge was accompanist and also contributed several solos. On demand a short additional program was given after the regular one. Diaz' voice showed great growth since last heard here.

Calmon Luboviski presented his annual violin recital in the ballroom of the Friday Morning Club. Because of his popular favor the hall was crowded and the audience overflowed to other rooms. Luboviski played with a flawless technic and with intellectually rather than emotionalism. Claire Mellonino was accompanist and as always proved herself the thorough artist.

The Ellis Club of men singers, trained by Jean B. Poulin, gave its final concert on its thirty-sixth anniversary and the twenty-fifth anniversary of Mr. Poulin's direction. Poulin also directs the Woman's Lyric Club and both or-



JULIETTE WIHL

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).
"Among the most interesting of contemporary artists."—*New York Herald* (Paris).

ganizations have won more than local fame for their artistic and musicianly work. Fifty members of the Philharmonic Orchestra assisted, with David Crocov conducting.

The Yeatman Griffith Master Classes opened at the Beaux Arts.

Micha Gegna, cellist, has organized a Little Symphony Orchestra.

Business as Usual

Having recently completed the building of an attractive summer office, with window boxes and awnings, on the shady and ample grounds of her home, Meadow Manse at Plainfield, N. J., Catharine A. Bamman, manager, will pursue the routine of her work there until September 19, with the exception of two days each week, Mondays and Thursdays, when she will be in her regular New York office. Any visiting managers or club representatives who wish to see Miss Bamman on other days than these in New York are invited to do so by appointment.

For a number of years the office of Catharine A. Bamman has done notable pioneer work in the matter of introducing high grade novelties to the concert stage, among which have been the Barrere Ensemble, Barrere Little Symphony, Trio de Lutce, Griffes Trio, Salzedo Harp Ensemble and Trio, Pavley-Oukrainsky Ballet, Adolph Bolm Ballet, The

Beggar's Opera, Opera Intime, La Serva Padrona, New York Police Band, Tsianina and Oskentont, Yvette Guilbert, La Argentina, Lotta Van Buren, Mona Gondre and the Trio Ragini of India, as well as many well known singers and instrumentalists.

For the season of 1927-28 the following will be booked—Combinations—The Griffes Trio, Tsianina and Oskentont (Indian programs in costume and setting), Lucy Gates and Lotta Van Buren in Mozart program in costume accompanied upon old keyboard instruments, Dicie Howell and Lotta Van Buren in costume program of Tudor music, accompanied upon the Virginals, single artists, Lucy Gates, Dicie Howell and Katherine Palmer, sopranos; Alexandre Tcherepnine, Russian composer-pianist, Olga Steeb, pianist, and Lotta Van Buren, recitalist upon old keyboard instruments.

Edwin Hughes Artist in Recital

Anca Seidlova was the young artist-pupil presented by Edwin Hughes on the evening of July 13 in one of the delightful series of informal recitals which are given each summer at his New York residence studio. Miss Seidlova is a Czech-Slovakian pianist, who received her earliest musical training at the Brno Conservatory as a pupil of Leos Janacek, and is a graduate from the Leipsic Conservatory, where she studied with Robert Teichmüller. She has appeared as soloist with orchestra in recitals in Germany, Poland, Austria and Central Europe, and in joint recitals in Czech-Slovakia with the Bohemian violinist, Jaroslav Kocian. Her formal New York debut was made in Aeolian Hall last October, and during the winter she made a tour of Cuba with Renee Chemet and also appeared with that violinist in the south.

Miss Seidlova opened her program Wednesday evening with the Brahms Sonata, op. 5, into the spirit of which she entered with a completeness that encompassed its varying moods with a vital fullness and depth of meaning. The tender passages were filled with a sensitive, plaintive appeal and yearning that were portrayed in excellent contrast to those depicting the greater surge of emotions of the more powerful passions. From this combined romanticism and realism of Brahms one was taken to the impressionism of Ravel and delighted with his beautiful sonatina in three movements (Modere, Mouvement de Menuet and Anime) which was played with a great deal of ease and assurance, and of which the lovely first movement proved a particular favorite with the audience. It was in the last group on the program, composed of selections differing very widely in character, that Miss Seidlova showed her fine versatility. These numbers included prelude in A minor (Debussy), Sonnet of Petrarch, No. 104 (Liszt), Dreamer's Tale (Norman Peterkin), Dance of Olaf (Pick-Mangiagalli) and Wiener Blut Waltz (Strauss-Hughes). The last named piece was charmingly played and much applauded. It is a paraphrase by Mr. Hughes on a delightful little theme by one of the great masters of the waltz.

Conductors Engaged for St. Louis Symphony

L. Warrington Baldwin, president of the St. Louis Symphony Orchestra, announces that six guest conductors, representing as many nations, have been engaged to direct that organization for the coming season. They are as follows: Emil Oberhoffer of the Milwaukee Symphony Orchestra; Eugene Goossens, English conductor; Willem van Hoogstraten, Dutch conductor; Maurice Ravel of France; Carl Schuricht of Wiesbaden, Germany; and Bernardino Molinari of Rome.

Louise Loring in Paris

Louise Loring is at present sojourning in Paris. She is renewing old acquaintances and being entertained by her one and only voice teacher, Mme. Emma Nevada. Her concert and operatic appearances this coming fall will take her through the Middle West and most of the Eastern cities.

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RAVINIA OPERA

FRA DIAVOLO, JULY 9

RAVINIA, ILL.—It does not seem necessary always to revert to the size of the audience that attends the performances at Ravinia. Up-to-date, whenever the reviewer of the *MUSICAL COURIER* has been on hand, the seating capacity of the theater did not suffice and hundreds had to content themselves by listening to the performance outside the enclosure.

It has been stated that Ravinia is quite accessible to Chicago. This is true, but for those who live on the west and south sides of the city, Ravinia is not quite as convenient as it is for those who live on the North Shore. Nevertheless, operagoers will travel sixty miles many times during a week to hear good performances. There are performances at Ravinia that are better than others. Take the performance of *Fra Diavolo* given on Saturday night! Ravinia is the theater par excellence for such a production. The frame of Ravinia lends itself to opera that requires intimacy. There is a sort of familiarity between the singers on the stage and the audience in the theater. Close contact, makes a kindred affair at Ravinia. Everybody seems to be related—not only the audience, but the artists as well. We have seen an opera singer smile as a fat lady laughed at some of his antics. The audience quickly got the merriment of the singer and everybody was happy. Could you get such quick response at the Metropolitan in New York, or at the Auditorium in Chicago? No, and that's why the performance of *Fra Diavolo* was one of the most enjoyable of the present season. The good humor on the stage was reflected in the audience and everybody had a good time.

Mario Chamlee was a well voiced *Fra Diavolo* and, being an artist in the best sense of the word, he never resorts to cheap tricks. He was sufficiently funny to make the role stand out in the spirit demanded by the composer and his librettist. Florence Macbeth, a very serious young woman, forgot herself as Zerlina joined in the merriment with the funmakers, and by her own actions brought many a laugh from the audience. She sang beautifully and won salvos of plaudits after her various solos.

Virgilio Lazzari is a master comedian. He completely stopped the show not so much by the manner in which he ate his spaghetti and jumped around the stage, but by his funny contortions and facial expressions. He was the Giacomo. In Giordano, Paltrinieri, the Italian basso, had a very good feeder. Paltrinieri, more correct than his fellow countryman, spurred the other in his efforts and helped him in carrying out his many idiosyncrasies. He was the Beppe.

With two such funmakers, the hilarity of the audience knew no bounds. Lazzari and Paltrinieri, nevertheless, did not bring all the merriment, as there were also on the stage such comedians as Vittorio Trevisan and Ina Bourskaya, who was respectively Lord Rochburg and Lady Pamela. Trevisan is a real comedian, the kind we like for he is always a high class artist and never a cheap clown. He never laughs at his own jokes, nor at his own buffoonery. His make-up of the English Lord was a masterpiece of tonorial achievement. He was amusing at all times. Bourskaya is inimitable in a character part. One would not have recognized as the English Lady the Bourskaya of Carmen, of Amneris, so well made up was she as the old woman who still believes sufficiently in her looks to fall the prey of clever *Fra Diavolo*. She made a hit all her own. Jose Mojica was excellent as Lorenzo. The smaller parts were all well handled and Papi conducted another performance entirely to his credit and to that of Ravinia.

AIDA, JULY 10

Aida was repeated with the same cast heard previously and so well headed by Rethberg, Martinelli, Danise, Rothier, D'Angelo, with Papi conducting.

SYMPHONY CONCERT, JULY 11

Julia Claussen and Alfred Wallenstein were the soloists at the third Monday evening symphony concert. Eric De Lamarter conducted.

L'AMORE DEI TRE RE, JULY 12

L'Amore Dei Tre Re was given on July 12 with Lucrezia Bori, Edward Johnson, Giuseppe Danise, Virgilio Lazzari, Jose Mojica and Philine Falco. Papi conducted. Reviewing this performance in the Chicago Herald-Examiner, Wednesday morning, July 13, Glenn Dillard Gunn, had the following to say:

"The finest work in the Ravinia repertory—in fact, the greatest of modern operas—came to its delayed first hearing for the present season last night.

"It was, of course, Montemezzi's *L'Amore Dei Tre Re*, that vivid, concise symphonic poem wherein the drama seems to emerge from the orchestra pit, its figures so many potent melodies given actual life, its swift and tragic tale but the logical culmination of a legend turned to music and back to parable again.

"This music surely is immortal. It has the rugged angular dynamic line of Beethoven, the glamorous harmonies of Wagner, the strident, glaring color of the modern master. It moves with compelling rhythms.

"They gave it splendidly last night. Papi directed the gorgeous drama of the orchestra. Bori, in song, in lovely figure, in the plastic, effortless art of the superlative actress, was the center of the stage picture, dividing it only with the sinister and powerful Lazzari. He began the evening's lavish out-pouring of song with a lyric climax in the first act that lacked only that element which the audience must

supply, detailed intelligibility. Finer song is to be heard nowhere on the Italian lyric stage.

"As for Johnson's Avito, it, too, was a role splendidly sung and persuasively acted, even though, with consummate art, he made it a futile, defeated element in the drama. The vocal virtues extended also to Danise's Manfred. It will be long before one hears it sung better.

"Rarely does opera assume the detailed finish of interpretative art developed and maintained in the symphony. But this miracle Papi's baton evoked last night. The public found it altogether persuasive and lavished its tributes on conductor and soloists alike."

SAMSON ET DALILA, JULY 13

It would be decidedly unfair not to mention the fact that in the performance of *Samson et Dalila* singers deviated from true pitch and the same fault was noticeable among the female element of the chorus. Having set down this criticism, it may also be added that one of the principals forgot his lines, though this must have been unnoticed save to a few who are conversant with the words, as the singer went on unperturbed with words of his own text instead of the written one. Then there was another singer who sang notes not written by Saint-Saëns, but which interpolated at the right moment made effects heretofore unheard of, and as those tones were beautiful that singer is forgiven for embellishing the Saint-Saëns imperishable work.

All the above is not written with a view to belittling the manner in which *Samson et Dalila* was presented at Ravinia, but solely to point out our own knowledge of the score. There are singers at Ravinia, as well as in many other opera house, who, when they make mistakes speak about them later at dinner and claim that the critics did not notice them, as otherwise they would have mentioned them. Small blemishes are often forgotten by a critic when a performance comes up to the mark and on this occasion the performance as a whole was above par. Martinelli was the *Samson* and his conception of the role is the correct one—the one of Vergnet who was the creator of the part. *Samson* is too often presented on the stage as a sort of high priest, instead of a warrior. Martinelli makes him the strong man of biblical days, and vocally as well as histrionically his personage is at all times virile until *Samson* is shorn of his long tresses. The audience applauded him after his various solos, and the vociferous marks of approbation received by the gifted tenor were well deserved.

Julia Claussen was the *Dalila*, in which part she achieved a real triumph. Mme. Claussen belongs to the category of singers who may be classified as artists. Her delivery of the part left nothing to be desired. Her tones were ointment to the ear and she sang with that style that reflects excellent schooling. Young students would do well to go to Ravinia when Mme. Claussen sings. They will learn a great deal as to phrasing. She was a seductive *Dalila* and her acting was on a par of excellence with her singing. Mme. Claussen even took part in the ballet in the first act and her plastic pauses added materially in making the scene one of the big moments of the evening.

Giuseppe Danise, who never forces his tones, sang the role of the High Priest with great deliberation and dignity. There are times when one would like Danise to give a little more voice, but Danise, as has often been written in these columns, does not believe in shouting, and as the acoustics at Ravinia are excellent he nurses his voice during the summer months for his winter season at the Metropolitan. Leon Rothier was excellent as the old Hebrew. He sang with great nobility and made a deep impression.

The orchestra played superbly under the direction of Louis Hasselmanns, who reveres the Saint-Saëns score which he directed *con amore*.

AFTERNOON CONCERT, JULY 14

It is likely that many who attend the opera performances at Ravinia and who regard these performances purely from a standpoint of adult specifications, have overlooked one of the most important educational elements that enter into the scheme of things at Ravinia. We refer to the children's concerts, which are given every Thursday afternoon during the season and which have proved to be of tremendous educational value to the juvenile music patrons of the Chicago district. It is the opinion of Louis Eckstein that gradual growth and musical training should begin early in the life of a child. In this connection Mr. Eckstein has thought it one of the duties of Ravinia to make proper provision for the education of the on-coming generation, this to be varied with the entertainment that still holds interest and stimulates attendance. As a result, the Thursday afternoon concerts consist of equal parts of good music and entertainment. The Chicago Symphony Orchestra, Eric Delamarter conducting, furnishes the program. Ravinia

(Continued on page 25)

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QUESTIONS ABOUT PIANO STUDY ANSWERED

By Alexander Raab

Alexander Raab, eminent pianist, pedagogue and guest teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to piano study. Teachers and students may address Mr. Raab at 830 Orchestra Bldg., Chicago. Mr. Raab's time is so well occupied that he will only be able to answer a certain number of questions—naturally the most important—each week.

Q.—At what distance from the keyboard should a player sit when at the piano, and should the chair be high or low?
Edward C. K.

A.—When at the keyboard you should sit at the height and distance that will permit both arms and body the maximum of freedom of movement. The position will vary according to the physical peculiarities of the individual player. A long-armed, long-bodied person will require a certain height and distance from the keyboard in order to be at ease that will differ decidedly from the position necessary for a short-armed, short-bodied person.

As for sitting high or low, many excellent players adopt a relatively high position while other equally good players may prefer to play while sitting relatively low. I believe, however, that in a majority of cases it is advisable for the player to sit fairly low as this seems more conducive to a relaxed natural condition in the body and in consequence the arm and hand are in a position to function to the best advantage. The short distance and height that makes it possible for the arm to hang loosely down with the hand resting on the finger tips, and permits this condition to be maintained easily even when playing at the extreme ends of the keyboard, is the best.

The proper seat is of great importance, especially to the student, as it will tend to induce proper playing habits.

There is one kind of chair that is absolutely bad for the player and that is one in which the seat slopes to the back. The tendency of the upper body should always be toward the keyboard.

The best chair is one of simple, solid construction, without arms and without upholstering. It is better not to use benches or stools. The presence of the back of the chair is useful in giving psychological if not physical support during rest periods. Especially avoid using any chair that does not

have sufficient weight to rest firmly on the spot on which you wish to keep it.

Q.—I read your answer in regard to "rules of interpretation" in the issue of June 2. Is there a way to practice crescendos and decrescendos? E. B.

A.—Divide a scale of several octaves into a number of equal sections. Play each section with a different shading (pp., p., mf., f.). First take five or six notes to a section; after you have mastered this, practice with smaller groups.

Do not make the change of shading too abrupt and see that the arm-weight is carried on the finger tips, for otherwise if you depend on the striking power of the finger you will be unable to secure a true crescendo which often must be attained through the use of fingers that are by nature the weakest.

Generally the crescendo, if indicated, is played in an ascending passage and decrescendo in descending. However, you should practice also the reverse of this as there are examples in classic music where this is necessary.

Operas Planned at Gloucester

BOSTON—Leslie Buswell, who built a little theater called Stillington Hall on his estate at Gloucester last summer for the presentation of music and plays, announces that this summer he will present a series of operas by the American Opera Company, which made its debut in New York last fall under the auspices of the Theater Guild. In addition he promises two comedies by the Stillington Players, which will be presented, one in July and the other in August, for five consecutive evenings, and four concerts.

The first of the comedies will be *The Intimate Strangers*, by Booth Tarkington, which was enacted in New York by Alfred Lunt and Billie Burke in 1923. This will be presented for five consecutive evenings beginning July 26. The second comedy has not been definitely decided upon.

The operas will be: July 30, *Faust*; August 3, *Seraglio*; 6, *Figaro*; 13, *Martha*; 17, *Pagliacci*; and September 3, *Figaro*. Mr. Rosing will direct the performances. The conductors will be Frank St. Leger, Dr. Howard Hanson, and Emanuel Balaban.

Last year the production of *She Had to Know*, by the Stillington Players, and the concert by Efrem Zimbalist, violinist, and Charles Neagle, pianist, proved so successful that Mr. Buswell felt justified in going ahead with his plans for summer opera this year. Four concerts, fully subscribed for last fall, will complete the summer repertory at Stillington Hall.

Lemist Esler, assisting director for William A. Brady of New York, has been engaged as director of the Stillington Players by Mr. Buswell. He is a graduate of the Yale School of Dramatics, organized by Prof. George Baker,

For independence of the hands in shading, practice with the right hand forte while the left hand plays piano, and vice versa. Do the same in contrary motion and in various combinations of shading.

The following will serve as suggestions in working out this problem:



formerly of Harvard. He will be assisted by Howard Wicks, another member of the Yale school.

The Stillington Company players, who are selected solely for their dramatic ability, will include Mrs. Hendricks Whitman of Boston and Beverly; Mrs. Lynde Cochran of Boston, who summers at Hamilton; Mrs. Fitzwilliam Sargent of Haverford, Pa., who has been acting in the Little Theater in Philadelphia; Anne Rogers; Dorothy Ross; Mrs. Vladimir Rosing, wife of the director of the American Opera Company; Lester Day, who has been with the players constantly; Mr. Healy of Hamilton, who made such a hit in *Three Live Ghosts*, one of the plays given by the dramatic committee of the Hamilton and Wenham Community Service this spring; Mr. Buswell, and others. Mrs. Whitman is also acting as business manager.

Alfred Casella and forty members of the Boston Symphony orchestra were the artists for the first concert, presented on July 1. Eva Gautier and Harold Bauer were scheduled for July 12; Samuel Marlowe, violinist, and Anna Duncan, adopted daughter of Isadora Duncan, will appear on August 4, and for the last concert of the series on September 4, John Charles Thomas will appear. Charles Neagle, American pianist, will also be heard. J. C.

Robert Elwyn's Accomplishments

Robert Elwyn, a new lyric dramatic tenor sponsored by the National Music League, has made numerous successful concert and oratorio appearances since his arrival in New York last September. He was engaged as tenor soloist at the Collegiate Church of St. Nicholas, where he has been re-engaged for the coming season. Mr. Elwyn has also sung oratorio performances at St. Bartholomew's Church, the Church of the Ascension and Brick Presbyterian Church. Last month he was chosen as tenor in the mixed quartet of the Greater New York Federation of Women's Clubs, New York, in the oratorio, *St. Paul*, at the Flint, Mich. Festival, and sang the role of Turiddu in a presentation of *Cavalleria Rusticana* at Denison University at Granville, Ohio.

Mr. Elwyn came from Denver, Col., where for five years he was head of the voice department of the Denver College of Music. He has been a member of the teaching staff of the Department of Education, Teachers' College, Columbia University, for the forthcoming summer session.

While in Denver he sang for leading churches and oratorio societies throughout the Rocky Mountain region, where his singing brought forth high praise from critics and public alike. He had the honor of creating the role of Red Feather in Cadman's *The Sunset Trail*, in which the critics described him as "compelling in appearance and action and reaching a high degree of attainment vocally."

4000 Attend N. E. A. Convention

An audience composed of nearly 4,000 educators attending the National Educational Association convention and representing the United States, Alaska, Hawaii and the Philippines, packed the new Fifth Avenue Theater in Seattle on July 6 and heard Elgia Dawley, dramatic soprano, in recital. She was accompanied at the piano by Myron Jacobson, Russian pianist, composer and accompanist. Both artists were given an enthusiastic ovation after every number and encore. Of special interest was Miss Dawley's singing of the beautiful song by Mr. Jacobson entitled, *If So Be It Your Wish*, in which the composer had set to music the poem of Tagore. This song brought prolonged applause to both artists. The program, among other numbers, included *Alla lila* by Mozart, *Eros* by Grieg, and a *Queen of Sheba* aria by Gounod.

New Teaching Position for Marie Ten Broeck


Marie Meyer Ten Broeck has been appointed a member of the piano department of the Philadelphia Musical Academy, and she plans to begin the season with a series of pupils' recitals, the first to be given by Harry Wilson, of Wayne, Pa. Mrs. Ten Broeck, a pupil of Victor Heinze, Leopold Godowsky and Harold Bauer, formerly taught at the Cosmopolitan School of Music in Chicago. She has concertized with her brother Otto Meyer, violinist, and they are now fulfilling engagements broadcasting over radio station WIP. Mr. Meyer also will be an addition to the Philadelphia Musical Academy faculty next season, having accepted a position in the violin department.

Bender and Rossi Engaged for New York Grand Opera

The New York Grand Opera Company, Inc., announces the engagement of Martino Rossi, baritone, and Charles Bender, tenor, for the company's tour next season. It will play its third annual season in Florida during the month of February, special return engagements having been booked at Jacksonville, under the auspices of the American Legion, Daytona Beach, and the Florida State University at Gainesville, Miami, St. Petersburg, Tampa and Orlando will also be visited this year. The season will start early in the fall. Auditions for the company are now being held.

Macmillen Sails for England

Francis Macmillen, violinist, sailed for England on the S.S. Lapland on July 7. The artist will spend the summer in England and will fill a number of engagements in London.



A Poet of Tone—New York Times.

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MARCEL SALZINGER, baritone of the Royal Vienna Opera, has been appointed head of the voice department, adding to the faculty another brilliant personality. Enrolments may be made now for voice training, concert and opera preparation and coaching with Mr. Salzinger.

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COVENT GARDEN OPERA SEASON CLOSES

A Hectic Carmen—German Opera Better Than Italian—No New Season in Sight as Yet—The Last Concerts of the Season

LONDON.—Covent Garden has closed, the interesting concerts are petering out and London's famous "season" is over. The opera season has been very similar to its predecessors, in so far as the German performances were, on the whole, good, some of them excellent, while the Italian productions were with one or two exceptions mediocre and some of them decidedly poor.

A real première and a couple of revivals added interest to the second half of the season, although the former, Turandot, was in itself a disappointment. The miserable failure of Les Huguenots was offset by a first class Il Trovatore, an opera which has not been heard here in thirty years. Maria Olsczewska scored one of the triumphs of the season as Azucena, while Frida Leider (who was hailed as the greatest living Isolde and at least one of the greatest Brünnhildes) made a magnificent Leonore.

The women's opera manners also showed to great advantage against those of their Italian partners, Aureliano Pertile and Armando Borgioli. Pertile is a newcomer to London and his beautiful voice was a joyful surprise to audiences unspoiled in the matter of operatic tenors. Borgioli, who was heard here two years ago, also received a hearty welcome in this as well as in a previous performance of Rigoletto.

HAMLET WITHOUT THE PRINCE

Tosca without Jeritza was even a greater disappointment than a divaless Turandot, though in the case of the former, Göta Ljungberg made a very acceptable substitute, while a delightful surprise was the appearance of Florence Easton as the Chinese Princess in the second and third performances of Puccini's opera.

A surprise of a different kind was the portrayal of Carmen, whose identity had been withheld for months, finally to be sprung with electrical effect upon a waiting community. It was Maria Olsczewska, who sang the role here for the first time in French. The part could hardly have been less suitably cast, for the rapid French recitative of Carmen requires an entirely different style of technic from Olsczewska's beautiful lyric production. Added to this, however, was the singer's execrable French diction and an entire misconception of the part. Delia Reinhardt as Micaela was far too sophisticated to be satisfactory, although she gave us some of the best singing of the evening. The "boys" chorus, composed of weak-voiced girls, was a lamentable affair, and neither they nor the soldiers could keep together with the orchestra, which, under Bellezza, managed to lag behind or forge ahead of everybody in turn.

ANSSEAU SCORES

But here the tale of woe ends. The other two women and, above all, the men, left little to be desired. Fernand Anseu as Don José, the veteran Marcel Journet as Escamillo, Edouard Coteuil as Zuniga, Henri Marcotty as Il Dancaïro

and Octave Dua as Il Remendado, gave spirited and vocally superb performances. Katherine Arkandy's sweet, clear voice rang out to advantage in the famous quintet and the "card" trio.

In one more respect does this season resemble the two previous ones, namely the lack of plans for next year, London has again seen a period of opera pass without knowing when another may be due. But that public interest justifies another is beyond question, if demonstrative enthusiasm and an unprecedented record of sold-out houses are any criterion.

MANUEL DE FALLA DRAWS A CROWD

Concert life has given a last bright flicker before going out entirely. Manuel de Falla's recent appearance in a concert of his own works aroused such widespread interest that Aeolian Hall was crowded to the doors. The program contained two novelties for London, a new concerto for harpsichord or piano and a concert performance of Master Pedro's Puppet Show. The concerto was played twice, once with piano and once with harpsichord, de Falla acting as pianist the first time and as conductor the second.

The Puppet Show without the puppets lost much of its effect, but it was very well sung by Vera Janacopoulos, Hector Dufranne and Thomas Salignac. The London Chamber Orchestra played with its usual excellence, under de Falla who conducted the entire program with the exception of the piano concerto when the baton was taken by Anthony Bernard, the orchestra's regular conductor.

The rest of the program comprised the popular suite from the ballet, Il Amor Brujo, and a song, A Cordoba, sung by Janacopoulos, accompanied by Sidonie Goossens on the harp.

A "MIGHTY TRIO"

Myra Hess, the local favorite, has figured twice recently, once in a sonata recital with Yelky d'Aranyi, the racy violinist whose acquaintance America is soon to make, and once in a piano duet concert with Harold Samuel. Cortot, Thibaud and Casals, as a latter-day "mighty trio," have scored a big popular triumph with two concerts in the spacious Palladium. Michael Zacharevitch and Agnes Mill are bringing up the rear of Beethoven celebrators with three concerts comprising the violin sonatas and finally Kreisler has played at the Albert Hall for King, Queen and charity.

Orloff, Borovsky and a young American, Beveridge Webster, are among the last of the season's pianists. Lucie Stern, the fourteen-year-old pupil of Josef Hofmann, earned the plaudits of a select audience and the unstinted praise of the critics.

America, racially speaking, was represented by Os-ke-nonton, by Dorothea Johnston, from California, who sang a program of American-Indian and near-Indian songs in costume, and by J. Rosamond Johnson and Taylor Gordon,



PEER AABEL,

a new Reinhardt "discovery". Young Aabel, an actor and stage manager from Norway, was selected by Max Reinhardt for the role of The Prince in his big productions of The Miracle at Vienna, Budapest and Prague, and has made a fine impression in this part. (Photo Setzer Vienna.)

two Negroes who sang the songs of their race with native fervor.

Another Californian, Ruth Loraine Close, drew a select audience to a morning "hour of harp music" to Wigmore Hall, and earned just approbation for her graceful and accomplished handling of the instrument.

As we write the Russian Ballet is still continuing its annual London season. It has had the advantage of Goossens' conducting this year, and on one night even that of Stravinsky himself.

CÉSAR SAERCHINGER.

BUENOS AIRES QUARTET HONORS HENRY HADLEY, COMPOSER



HENRY HADLEY

El maestro compositor y director norteamericano Henry Hadley, que se presentará el sábado próximo en el Coliseo, al frente de la Orquesta Filarmónica de la Asociación del Profesorado Orquestal, nació en Somerville, trasladándose muy joven a Viena, donde realizó sólidos y brillantes estudios de composición con el célebre Mandyczewsky.

Poco tiempo después de finalizar sus estudios, Henry Hadley fue nombrado director de la Opera de Maguncia, puesto que conservó por dos años, y el que abandonó para realizar una larga gira artística por diversos países europeos.

En 1909, regresó a su patria para colocarse al frente de la orquesta sinfónica de Seattle; dos años después, ante sus sobresalientes dotes directorales, le fué ofrecido igual cargo en la Orquesta Sinfónica de San Francisco, la que dirigió por cuatro temporadas consecutivas, pasando, por fin, a la Filarmónica de Nueva York, la mejor orquesta de Estados Unidos, que es la que dirige actualmente.

Hace pocos años, este maestro realizó una nueva gira por el viejo continente, consiguiendo sus más brillantes triunfos en Londres, Amsterdam y Stokolmo.

Como compositor, Henri Hadley goza en su patria de sólido prestigio, conceptuándose como el autor más fecundo y más personal. Su labor comprende más de 150 obras: líricas, sinfónicas, de cámara, vocal e instrumental, entre ellas un quinteto para arcos y piano, que nuestro Director Artístico, maestro León Fontova, dió a conocer hace varios años.

Tal es, a grandes rasgos, la figura del artista norteamericano a quien la Asociación Filarmónica Argentina se complace en consagrar esta velada.

At the present time Henry Hadley is conducting the Asociación Orquestal of Buenos Aires, being the first American to be thus honored. His first appearance met with a triumphant reception, the public and press acclaiming him alike. According to cable advice his other appearances were not lacking in enthusiasm. On June 9, the Asociación Filarmónica Argentina of that city performed Mr. Hadley's quintet for the first time. The critics spoke of Hadley's skill as a composer as being quite on a par with his conductorial ability.



PROGRAMA

EJECUTANTES:
CUARTETO DE BUENOS AIRES

León Fontova (Violín)
Carlos P. Felica (Violín)
Abel San Martín (Viola)
Florencio Giannco (Violoncello)
Constantino Gaito (Piano)

CUARTETO, OP. 74 ("De las arpas")
(Para violines, viola y violoncello) BEETHOVEN

Poco Adagógico - Allegro
Adagio ma non troppo
Presto - Allegretto con Variazioni

QUINTETO, OP. 50 (Para piano, violines, viola y violoncello) HENRY HADLEY

Allegro energético
Andante tranquilo
Scherzo (Allegro giocoso)
Allegro con brio

Piano "BLÜTHNER" de la CASA LOTTERMOSER.

NOTA: - Durante la ejecución de este programa, no se permitirá la entrada al salón.

CHICAGO

ELLEN KINSMAN MANN STUDIO NOTES

CHICAGO.—Kathleen March Strain, contralto, and Constance March, soprano, of the Ellen Kinsman Mann studio, gave a charming recital, June 24, at the Fine Arts Building. It was the first of a series of summer recitals in which Mrs. Mann is presenting a few of her artist-pupils.

Miss March is soprano at the Church of the Covenant, Chicago. Mrs. Strain, who is the contralto at Buena Memorial Presbyterian Church, has left the city for a month's vacation, but will return to her work with Mrs. Mann later in the summer.

A large summer class in the studio includes Miss Kreegan of the cast of Different Women, and Tom Law and Madeline Kendall of The Barker Company. Among the teachers of singing are Mrs. Ericson of St. Petersburg, Fla.; Louise Bowman of Westminster College, Salt Lake City; Ethel Halterman of Evangelical Institute, Chicago, and Katherine Shields of Raleigh, N. C. Besides these, most of the winter class is continuing through the summer. Mrs. Mann expects to make her vacation early in September.

RECITAL BY JOSEF LHEVINNE AND OSCAR SAENGER ARTISTS

Under the auspices of the American Conservatory, on July 13, a recital was given by Josef Lhevinne and Oscar Saenger artists. Those who contributed to the success of the afternoon were Aletta Tenold, Carmen Milliren, Carl Broman, Mrs. Dean Remick, Agnes Swenson, Dorothy Kendrick, Mrs. Louis H. Warfield, Adele Marcus, Dwight Edrus Cook and Clara Eness. John Brown was at the piano.

OPERATIC EVENING AT MACBURNIE STUDIOS

An evening of opera was given at the MacBurnie Studios on July 7. The program was opened by Christopher Hendra, tenor, who sang in a forceful manner Handel's God's all Powerful. Eleanor Lamerton, soprano, sang the aria, Lusinghe piu care, by Handel, in which she disclosed a big voice of wide compass and used with consummate artistry. Leonie Vercruyssen, soprano, in Mozart's Deh, vieni non tardar, displayed the richness of her tone, her sincerity and fine understanding, in a manner entirely to her credit and that of her able teacher. Ira L. Craven, baritone, sang with dignity the aria from Mozart's Don Giovanni, Deh vieni a la finestra, in which he impressed also by the correctness of his singing. Helen Berninger, soprano, in Mozart's Batti, Batti, revealed a lyric voice of appealing quality. Jean D'Evelyn, soprano, displayed her dramatic voice to splendid advantage in Verdi's Stride la vampa, from Il Trovatore. Mary Butler, soprano, got the spirit of Dost

Thou Know that fair Land, from Thomas Mignon. Edward E. Freed, tenor, sang eloquently and temperamentally the aria, La Donna e mobile, from Verdi's Rigoletto. Maurice G. Ivins, baritone, sang the Credo from Verdi's Otello. Sarah Hodges, soprano, sang beautifully Pace Pace Mio Dio, from Verdi's La Forza del Destino. John N. Payne, tenor, sang Le Reve, from Massenet's Manon, with a voice of good quality, but with a little too much reserve. Leola Turner, soprano, had the honor of closing the program with the aria, Depuis le Jour, from Charpentier's Louise, which under her handling was really a brilliant piece of operatic dramatization with complete command of seemingly unlimited vocal resources.

It may be said at this time that Thomas N. MacBurnie has this year the largest class since the opening of his studios in the Fine Arts Building, and he has more gifted singers than ever before. The singers who gave the evening of opera on this occasion were the first section of Mr. MacBurnie's artist class in operatic excerpts. On July 14 the second half of his class was heard. A report of this recital will be published shortly.

M. JENNETTE LOUDON'S CIRCULAR

M. Jennette Loudon sent out the following circular to many musicians in Chicago. It is so well worded and its contents so interesting that it is well worth being published in its entirety in these columns. It reads as follows:

Having taken a complete course in the French system of Solfege as taught in the Paris Conservatoire and having found that it gave me great poise and certainty in public performances, I seized the opportunity to give to my piano students this valuable foundation in rhythmic sight-reading and ear-training.

It worked at once with those who had to learn proportion, co-ordination, and a quick perception of difficult passages. I hailed with delight anything that should give students a splendid preparation for the study of harmony, counterpoint, transposition and reading of orchestra scores. The results being unbelievable, I opened the classes to singers and all students keen to become sure in reading and rhythmic understanding. I find the most timid readers able to master really difficult reading intoning against the elaborate accompaniments met in all practical work.

If this can be taught, then why let any more time elapse before strengthening your musical foundation? Dictation alone is invaluable. If one can learn to hear what the printed page says and write what one hears, then there is no argument about the practicability of this fascinating study. Rhythmic training is needed by all students.

SUMMER MASTER SCHOOL RECITALS AT CHICAGO MUSICAL COLLEGE

Since Sunday afternoon, June 26, when a concert by the successful contestants of the Auer, Grainger, Witherspoon, Hageman, Hinkle, Raab, Boguslawski and Sametini Free Fellowships took place, other recitals have been given two and three times a week at the Chicago Musical College. On June 28, Edward Collins gave a piano recital. The following Thursday a recital was given by Viola Cole-Audet and Jaroslav Gons. On July 2, a concert was given by the artist-students of the voice, violin and piano department. Up-to-date, one of the most interesting recitals was that presented on July 5, when Percy Grainger gave a lecture-recital. The following Thursday, July 7, a violin recital was given by Abbe Schoenberger, artist-pupil of Prof. Auer. On July 9, another concert by the artist-students in voice, violin and piano, brought out many young talents. Another recital that attracted the attention of musical Chicago was the one given on July 12 by Richard Hageman and Leon Sametini, who played violin and piano sonatas with their wonted artistry. On July 14, Moissaye Boguslawski gave a lecture-recital on Russian piano music. July 16, the third artist-student concert of the voice, violin and piano pupils was held. Other concerts will be given from now until July 28 by renowned teachers of the school, as well as by their artist-pupils.

MUSIC SOOTHES THE NERVES

Georgia Kober and Theodora Sturkow Ryder gave an interesting two-piano recital at the State Hospital of Chicago, July 20. Dr. A. S. Hershfield, State Alienist, through whose efforts these concerts are made possible, stated "the effect of music on the mentally and physically well is known. In a normal person it is stimulating or soothing as the case may be. In the mentally disturbed it is of still greater value since it not only has the normal effect but has a tendency to bring abnormal mental conditions to an almost normal plane. The chief point in the case is that music is diverting

and helps to bring a diseased mind to a better point of normal contact. Stimulating interest is a big factor in the treatment of the mentally ill. To this end a series of concerts has been arranged so as to give these unfortunates en masse a more cheerful outlook. Better still, the great artists who have so kindly donated their services give these enclosed mentally disturbed a better contact with the outer world and they are made to feel that if they cannot go to hear the best in music it can be brought to them. This gives hope, a widening mental horizon, and stimulates mental activity along normal lines. So far it has been very effective and many patients remember not only the artists but the music as well. It is a field of great good in the treatment of the mentally sick, and the results so justify the experiment if even only a few may attribute recovery to this means."

ANOTHER PROFESSIONAL TEACHER WITH TRUMBULL

Mary I. Short, well known teacher and pianist of Spokane, Wash., is coaching this summer with Florence Trumbull in Chicago.

DE YOUNG STUDIOS BUSY

The DeYoung Studio this year continues to maintain its reputation for attracting summer term students. This year's enrollment exceeds that of a year ago by quite a number, and includes members from no less than eleven states and three foreign countries, and they are still coming in.

This year more work is being laid upon the shoulders of artists and embryonic artists, and the only reaction seems to be a greater willingness to strive to carry on, and the results cannot fail to be excellent. No less than three master classes a week are offered, opera tableaux staged and concerts given, in addition to the regular individual voice and coaching lessons, interspersed now and then by a trip to the Ravinia wonderland.

It would seem that the quality of subject matter offered, entirely discounts both weather and vacation plans, and causes pupils to delve in lively satisfaction over results obtained and effects produced.

JEANNETTE VREELAND IN RECITAL

Under the auspices of the Glenn Dillard Gunn School of Music and Dramatic Art, in the Fine Arts Building, Recital Hall, on July 15, Jeannette Vreeland gave a song recital. Mme. Vreeland belongs to that category of singers who have a right to be classified as artists. She opened her program with a beautiful rendition of Gluck's Vieni che poi sereno and was found at her very best in the Pastorale arranged by A. L., and in two songs transcribed by Frederick Corder—Water Parted and Summer Is a-Coming In. Her French group consisted of Koechlin's Aux Temps des Fees, Ravel's Air de l'Enfant and Massenet's Vive Amour qui Reve. A scholar, Mme. Vreeland enunciates French as beautifully as she does Italian, German and English. Her German group included Komme doch by Thuille, Dvorak's Am Bache, and Hat dich die Liebe berührt by Marx, and her last group was made up of Bainbridge Crist's The Dark King's Daughter, To a Sleeping Child by Ralph De Golia, Eastwood Lane's The Little Fisherman and Landon Ronald's A Southern Song. Mme. Vreeland always has a message to deliver and is equally as happy in interpreting modern song literature as the classics. She has a charming personality and she has the gift of bringing out the atmosphere contained in a song. This, added to a beautiful voice superbly handled, made her recital one of great enjoyment. Needless to add that the recitalist was much feted by a large audience and that Helen Ernberger played artistic accompaniments at the piano.

DURNO ARTIST-PUPIL AT CORDON CLUB

Olga Sandor, pianist and artist-student from the Jeannette Durno studio, was heard in a well arranged program given at the Cordon Club on July 15. Concerning Miss Sandor's playing of Pastorale and Capriccio by Scarlatti, Beethoven's Scotch Dances and two Etudes by Scriabin which numbers made up her first group, there must be set down only words of hearty commendation. Besides, Miss Sandor has a touch of rare beauty, an extraordinary command of technic and strong imaginative feeling.

RENE DEVRIES.

Cleveland Institute Notes

CLEVELAND, OHIO.—The summer school at the Cleveland Institute of Music has just completed its second week of historical concerts, and Cleveland music lovers as well as the enrolled students are showing unusual interest in all four series offered by the school.

William Simmons, baritone, who is giving master courses in voice at the school this summer, is giving the series of six concerts illustrating the history of voice literature.

Beryl Rubinstein, American pianist and composer, has capacity audiences for his series illustrating the history of the musical literature for the piano. Joseph Fuchs, concert-master of the Cleveland Orchestra, is giving the violin series. The cello series by Victor De Gomez will consist of but three concerts.

D.

Boston to Hear Henry Clancy

Henry Clancy, tenor, has been engaged by the Boston Handel and Haydn Society for a performance of Elijah on February 26 under the direction of the new conductor, Thompson Stone.

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FRANKFORT

(Continued from page 5)

themes was as intentional as that of the "Broken Leg" in Stravinsky's Petrouchka. Had Gilbert, whose piece was written twenty-one years ago, used the grotesque orchestration of Copland the "banality" would have been thought clever and charming.

As for Copland, his technique does not essentially differ from that of the younger generation in Europe while his jazz is certainly more authentic and more amusing. His Music for the Theatre amused the audience genuinely, too, and refreshed jaded appetites at the end of a three and a half hour concert of mediocrities—with one possible exception.

A BRITISH RADICAL

That exception was the a cappella setting of the 139th psalm by W. G. Whittaker, the conductor of the Newcastle Bach Choir, which performed it with astounding virtuosity. Astounding, too, was the ultra-modernity of Whittaker's style, since the composer hitherto might be regarded as a perfectly orthodox follower of Elgar and the other English choralists. The biting dissonances and the absolute independence and often polytonal nature of the piece made the conservatives gasp. In retrospect the work offers little real originality of content, however, and its manner is certainly more remarkable than its matter. The shaggy-haired Northumbrian was gleefully received into the ranks of the left-wingers and greeted with enthusiasm before the audience recovered from its surprise.

Chamber music in the old accepted forms played a smaller role in the festival, both quantitatively and qualitatively. Of the four string quartets that by the young Russian, Alexander Mossolov showed much serious intent and a great deal of promise, though not much permanent musical value. Those of Conrad Beck (Swiss) and Vladimir Vogel (Russian-German) showed no more than talent and a certain conformity to current styles. Van Dieren's was the pleasantest to listen to.

Jernitz's sonata for violin and piano was just so much regulation counterpoint in the "Mitropa" style; Janacek's concertino for piano and chamber ensemble was amusing and full of racy idiom, without saying anything decisive; Jürgen Bentzon's (Danish) concertina for flute, clarinet and bassoon too slight and too monotonous to be taken seriously.

THE LAST WORD

There remains only Alban Berg's chamber concerto for piano and violin with an ensemble of thirteen instruments. It consisted of three differently constructed movements, the first a lively, bantering theme and variation for piano and wind instruments, the second a dreamy contemplative piece for violin and wind instruments, and the last a rondo for both solo instruments with wind ensemble. The uncompromising radicalism of this post-Schönbergian product renders it foolhardy to venture an appraisal of its musical value after one hearing.

We have yet to mention a very long and useless symphony by Emil Axman, which *rien j'en* and nothing but; a choreographic poem by Claude Delvincourt, L'Offrande a Siva, which imitates the Debussy style without Debussy's genius; and an equally unimportant Cantique au Soleil, by Raymond Petit. Also Heinrich Kaminski's Magnificat for chorus and orchestra, which is not new and not as good as the composer's previously heard Concerto grosso, though similar in style; and an attractive piano suite Le Danze del Re David, by Castelnuovo-Tedesco.

The much-heralded Yugo-Slav oratorio by Bozidar Sirola—an interminable story about the life and works of two saints of the Greek Church—was beautiful church music in the modal idiom, and beautifully sung (a cappella) by a Yugo-Slav choir from Zagreb, conducted by the composer, but we Westerners found no contact with this mediaeval peasant piety.

BEER AND WINE

That ends the music of the fifth international festival, which once again gave the kindred spirits of many nations a chance to get together, talk it over, drink excellent Rhine wines and great quantities of beer, and have a good time generally.

The city of Frankfort did itself proud as host of the Society, and dined and wined about 500 guests, while such eminent citizens as Paul Hirsch, the great musical bibliophile, and Heinrich Simon, proprietor of the Frankfurter Zeitung, extended charming hospitality in their homes and on a steamer on the River Main. The British and American consuls-general also entertained some of the visitors at tea, and the 4th of July, falling into the middle of the festival, contributed to the general spirit of festivity and conviviality.

The next festival, it has been decided, will take place next September in Siena, Italy. CÉSAR SAERCHINGER.

Aida Given at Starlight Park

The first of a series of ten Thursday evening performances of free open air opera was given at Starlight Stadium on July 14 before a large audience which manifested its approval by enthusiastic applause. Verdi's spectacular Aida was the work chosen for the first presentation, and on the whole the performance was excellent. The principals were in fine voice and did their best to overcome the difficulties of coping with the passing of trains and other noises incidental to outdoor performances. The title role was sung by Alma Dormagen, a young artist who undoubtedly will have a successful career in opera. She has a voice of beautiful quality which is under excellent control and she also has dramatic ability. (Miss Dormagen is an artist pupil of Mme. Colombati, who has won wide recognition as the teacher of Josephine Luchese, known from coast to coast as "The American Nightingale.") Others in leading roles who also acquitted themselves well were Martha Melis, Amneris; Salvatore Sciarretti, Radames; Giuseppe Maero, Amonasro; L. Dalle Molli, The King; E. Palazzi, Ramfis. The roles of The Messenger and A Priestess were taken respectively by P. Calvini and Maud Webber. Incidental dances were given by Rita De Lepore and the ballet. The orchestra, under the direction of G. Simeoni, contributed in no small measure to the success of the performance. Credit for the staging must be given to Paul Cremonesi.

These operas are made possible through the efforts of Captain E. W. Whitwell and a number of prominent public spirited people who are interested in music.

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HARRIET BACON MACDONALD, 13434 Detroit Avenue, Cleveland, Ohio, August 10; Dallas, Texas, October.

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Mme. Ter-Stepanoff Dies Suddenly

Varete Ter-Stepanoff, Russian pianist and teacher, died suddenly in New York on the morning of July 5 from a heart attack. Although Mme. Stepanoff had suffered from



VARETE TER-STEPANOFF

another heart attack six weeks previous it was thought she had entirely recovered. In fact, she had made plans for carrying on her work through the summer. Her sudden death, therefore, was a great shock to her pupils and to her many friends.

Mme. Stepanoff's career was intensely interesting, and one in which numerous honors had been conferred upon her. She was a pupil of Josef Bachs, De Pachmann's teacher, and also of Theodor Leschetizky. Her debut was made in Vienna, where she appeared as soloist with an orchestra under the direction of Hans Richter, playing Beethoven's C minor concerto. Later she was asked by Richter to play an unpublished concerto in one movement by Beethoven. Engagements with well known European orchestras followed. In Vienna and other music capitals she gave the first performances of the Grieg concerto, and she toured

Spain and Portugal with a symphony orchestra in company with another soloist, Materna, a Wagnerian soprano.

Anton Rubinstein was one of Mme. Stepanoff's close friends, and he took pleasure in playing for her for hours at a time, thus opening to her new wonders in the interpretation of the masterpieces of piano literature.

Between concert tours, Mme. Stepanoff taught in conjunction with Leschetizky, and later moved to Berlin, where she also was active as a pedagogue. Many Americans came to her for instruction, and it was her understanding of them which led her primarily to establish a studio in New York.

QUESTIONS ABOUT VIOLIN STUDY ANSWERED

By Leon Sametini

Leon Sametini, distinguished violinist, pedagogue and teacher at the Chicago Musical College, has been secured by the MUSICAL COURIER to conduct this department and will answer questions pertaining to violin study. Teachers and students may address Mr. Sametini at 830 Orchestra Building, Chicago. Mr. Sametini's time is so well occupied at the Chicago Musical College that he will only be able to answer a certain number of questions—naturally the most important each week.

Q.—I have a pupil whose vibrato is too fast. What would you advise? B. M.

A.—There are many reasons why your pupil's vibrato may be too fast. The main reason is "tension." Tension causes more harm than anything else. It might occur in either hand, arms, shoulders, neck or head. One of the first principles is to hold the violin without tension. Don't allow the pupil to rest his or her elbow on the body. The left arm must be free and consequently the wrist. It is necessary to press the fingers on the strings, but not to such degree as to cause stiffness in the joints of the fingers, which must remain flexible. The position of the thumb is also very important. Many violinists have the habit of placing the thumb horizontally or parallel with the neck, which causes a very slow vibrato. It is far better to place the thumb opposite the first finger so that the neck of the violin may rest just below the middle of the thumb. The vibrato should be made from the wrist and the finger joints. The motion is very similar to a spiccato, except that the hand is inverted.

Nervousness and uncertainty of intonation also causes a too fast vibrato and in that case it is best to make the student practice without any vibrato and when the hand gets steadier start by allowing the student to vibrate only on long sustained tones.

Q.—Which concertos by Spohr do you consider the most important and in which order would you give them to students? K. F. S.

A.—No. 2 D Minor, No. 11 G Major, No. 7 E Minor, No. 8 A Minor, and No. 9 D Minor.

Q.—Do you find the Emil Kross Edition of the Kreutzer Studies better than any other? W. G. R.

A.—I suppose that you are referring to the principle of holding the fingers down.

Holding the fingers down is the best thing for those who do not play in tune. It teaches them to measure the distances from one tone to another, but many times this idea is carried too far and it develops stiffness in the joints of the fingers. I have known many students who complained of lack of technic and not being able to make a vibrato, and their trouble came only from having practiced for years the method of constantly keeping the fingers down. The fingers should be kept down for a purpose and raised as said purpose is accomplished.

Vera Curtis Goes to Cincinnati

Vera Curtis has left for Cincinnati to fill some guest appearances with the opera company there, her first role being that of Sieglinde.

Large Audience Hears Elgia Dawley

The large auditorium of Bellingham Normal School, Bellingham, Wash., was packed to capacity recently with an audience which showed its appreciation by prolonged applause after every number on the program presented by Elgia Dawley, dramatic soprano, assisted at the piano by Myron Jacobson. One of Miss Dawley's offerings was *If So Be It Your Wish*, a new song by Mr. Jacobson, following which both composer and artist were well received by the audience. Concerning the concert the Bellingham Evening Herald declared that "Elgia Dawley's successes with the Seattle Civic Opera Company and elsewhere as dramatic soprano were readily understood by those so fortunate as to hear her concert at the Bellingham Normal School when she appeared in company with Myron Jacobson, pianist, composer and masterly accompanist. The concert was one of the high points in a long series of successes at the Normal School and was, perhaps, the finest vocal music event to be offered there this year. Elgia Dawley is the possessor of an astonishingly large and rounded voice for so slight a woman. Freshness, beauty of quality throughout, a strong sense of the dramatic and ability to give this utterance in adequate fashion marked it. Two arias and two groups of selected songs, sung in several languages with beautifully



ELGIA DAWLEY.

dramatic soprano, photographed on the occasion of her recent appearance in recital in Bellingham, Wash. At Miss Dawley's right is Alexander A. Kunoff, bass, formerly with the Russian Imperial Opera, and at her left is Myron Jacobson, Russian pianist, composer and accompanist.

finished diction, comprised her satisfying program." The critic of the Herald concluded his review of the concert by stating that should Miss Dawley and Mr. Jacobson visit Bellingham again an enthusiastic welcome is assured them.

Bonelli Reengaged for Chicago Opera

Richard Bonelli completed his season of activities with a recital in Baltimore. The popular baritone commenced his appearances last September as soloist at the Hollywood Bowl, and he has enjoyed an uninterrupted season of concerts and opera. After singing thirteen roles with the San Francisco and Los Angeles Opera companies he rejoined the Chicago Opera for the entire season in Chicago and on the road, appearing in forty-nine performances. Finishing his opera engagements in late March, Mr. Bonelli immediately started on a tour, singing eleven concerts within a month. The Baltimore recital, which ended the tour, was his third in that city within eighteen months, aside from his appearances there with the Chicago Opera the last two years. Mr. Bonelli has been reengaged by the Chicago Opera for three more years, making five consecutive seasons with that distinguished organization.

Berumen Pupil in Piano Recital

Phoebe Hall, artist-pupil of Ernesto Berumen, appeared in a piano recital at the La Forge-Berumen Studios, New York, on June 27, playing a delightful program of compositions by Beethoven, Chopin, Palmgren, Cyril Scott, Rachmaninoff and Scriabine. Miss Hall's technic is clear and clean cut, and she also has that poetical insight which makes interpretations enjoyable. Her Chopin numbers were very well played. The B flat minor nocturne was a little gem, and in the modern group the *Lilacs* by Rachmaninoff was the outstanding number, rendered with lovely tone and lightness. Several encores were given.

Yeatman Griffith Teacher Accepts Position

E. O. Bangs, former Dean of the University of Idaho at Moscow, has resigned that position and accepted a post as Dean of the Florida State College for Women at Tallahassee. This position was secured directly through the Yeatman Griffith New York Studios.

Mr. Bangs is again a member of the Yeatman Griffith Summer Vocal Master Classes on the Pacific Coast this summer, both in Los Angeles and Portland, Ore.

Rita Benneche Going Abroad

Rita Benneche, coloratura soprano, will leave for a European concert and opera tour in August and will return about Christmas. She is already scheduled to appear in Boston and Chicago and will give her New York recital at Carnegie Hall on January 31.

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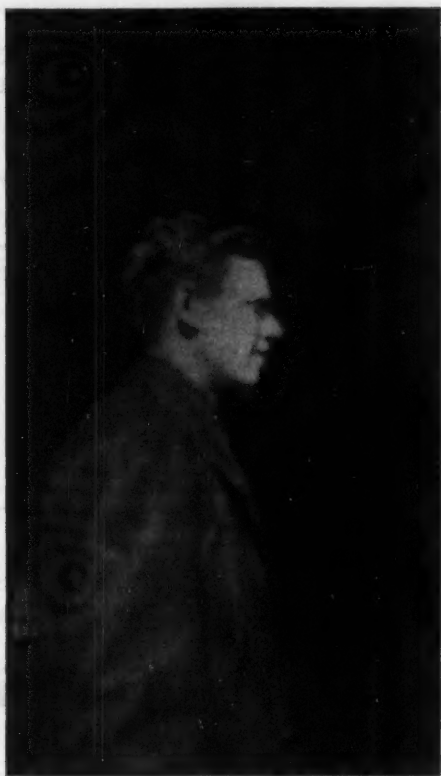
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COLONEL CHARLES LINDBERGH



(Left) A close-up of the young hero of the air just prior to his hopping off to Cherbourg. (Right) Col. Lindbergh, Ambassador Myron T. Herrick and the Aide to Marshall Foch, as the camera caught them on June 3 at Le Bourget Flying Field, France, just before Lindbergh flew to Cherbourg. (Both of these photos were taken by Marion McAfee.)

Marion McAfee Meets Colonel Lindbergh

Marion Alice McAfee, soprano, recently sent the *MUSICAL COURIER* some close-ups of Col. Charles Lindbergh which she took at Le Bourget flying field, on the morning of June 3 before he flew to Cherbourg for his return trip to America on the Memphis. The night Lindbergh reached France, May 21, Miss McAfee, being dutiful to her career, attended a fine recital by Mme. Ninon Vallin in Paris. The week following, every time she planned to go to Le Bourget to see Col. Lindbergh's plane, some lessons interfered. Even on the night he returned from London she was singing at a tea given by Mrs. Harry Shearson at the Hotel Plaza-Athénée in Paris. So, with considerable determination that she would see him and congratulate him personally, she followed all the French papers and saw that he was leaving on June 3 at eight a.m. With a young English girl friend, Cecelia Robey, Miss McAfee left Paris at 6:30 a.m., and arrived at Le Bourget at 7:30.

As Col. Lindbergh did not actually take off until 9:30 she had a wonderful opportunity of viewing many French and English planes—those who were to escort him. While waiting for Lindbergh to take off, she was lucky enough to be on hand when French aviators went on their flight to Tokio. Miss McAfee had as escort a French ace, who showed the two young ladies many planes, inside and out, both of gigantic and small dimensions. At last the world hero arrived in an automobile with Ambassador Myron T. Herrick,

his son Parmlee, and the aide de camp of Marshall Foch. Very few people were on hand compared with the enormous crowds that greeted him at other times. Twenty-two French military planes took off with him to Cherbourg. Miss McAfee had the rare privilege of being able to shake hands with Col. Lindbergh and to congratulate him before he left. She writes: "Lindbergh is a very modest man, sincere in speech, and a gentleman." At the same time she



MARION McAFEE

had an opportunity of meeting Ambassador Herrick and of shaking hands with General John J. Pershing, in Paris.

Miss McAfee is at present staying at St. Gervais les Bains, where she continues her study. Her Paris debut will take place on December 7, next, with the Philharmonic Orchestra.

Luella Melius Sails

Betty Tillotson, manager, has been spending several week-ends with Luella Melius, coloratura soprano, at the latter's home at Amityville, L. I. Miss Tillotson reports Mme. Melius to be equally adept as a hostess as she is in the capacity of song-bird. Owing to the necessity of preparing many new programs, Mme. Melius postponed her sailing for Europe from May 1 till July 14. She will return October 1 to fill concert dates in the East, and her tour will include the United States and Canada.

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MUSICAL COMEDY AND DRAMA

By JOSEPHINE VILA

NEW METROPOLITAN STARS THE PRODUCTS OF MOTION PICTURE HOUSES

Three of the new artists who have been engaged to sing at the Metropolitan Opera House next season served their apprenticeship in New York motion picture houses. One of these products of the film theaters is Frederick Jagel, who was discovered by Hugo Riesenfeld and for three years was a soloist at the Rivoli and Rialto theaters. Fred Patton has also made many appearances at the same two theaters. The third, Philene Falco, has sung in a number of Broadway houses.

As to some of the now well known singers who have graduated in the past from the motion picture stage to that of the Metropolitan, the list includes Mario Chamlee, Anne Roselle, Vincente Ballester, Jean Gordon, also Mary Fabian of the Chicago Opera, Emanuel List of the Berlin Opera and La Scala, Helena Marsh, Carmen Pascora, Ralph Errole, Mary Ball and Desire de Frere. Speaking of how the motion picture theaters are giving young artists an opportunity, Mr. Riesenfeld says:

"As a training school for singers, America's film theaters more than take the place of the provincial opera houses of Europe. The standards of the former are higher in most cases and certainly they offer better compensation. Salaries for soloists at the major metropolitan film theaters range from a hundred to four hundred dollars a week. This money enables numbers of new performers to continue their studies, where without such financial help it might be necessary for them to give up the struggle with success a short but unspannable distance away."

NEW COLORED REVUE

Miller and Lyles, popular colored comedians in a new musical revue, Kang Tang, which opened at the Royal Theater last week, seem to have caught the popular fancy. The book is by Kaj Gynt, lyrics by Jo Trent, music by Ford Dalmeida, dances arranged by Charles Davis, costumes and settings designed by Olle Nordmark. The production was staged by F. E. Miller.

The high spots are laughs created by that inimitable pair, Miller and Lyles, and fast solo and group dancing and an abundance of the catchiest musical numbers heard in some time.

TOPSY AND EVA AT RIVOLI SOON

The first attraction for the Rivoli under the United Artists' banner will be Topsy and Eva, featuring the Duncan Sisters, who will also make personal appearances at each show throughout the engagement. Topsy and Eva will open early in August following Camille. It is based upon the musical comedy of the same name in which the famous sisters rode to stardom. The cast includes Gibson Rowland, Noble Johnston, Marjorie Daw and Myrtle Ferguson. Del Lord directed.

WARNER ATTRACTIONS CONTINUE

Last Saturday matinee, Dolores Costello, starring in Warner Brothers' production, Old San Francisco, registered the fiftieth performance at the Warner Theater.

Many touring autoists are visiting the Colony Theater to see Barney Oldfield, the master driver, in Warner Brothers' picture, The First Auto, the story that shows the automobile when it was known as the horseless carriage up to the present day.

A NEW YOUNG SINGER

Although Sylvia Miller is only sixteen years old, the natural beauty and unusual power of her voice have attracted widespread attention among prominent musicians and music lovers. She first came into public notice by winning the first gold medal in the city-wide music week competition for junior sopranos. The award was made by a committee composed of Alma Gluck, Sophie Braslau, and other noted operatic stars, who predicted a career for the youthful artist. Their expectations were confirmed by the enthusiastic reception accorded her at the Capitol last week.

200TH KING OF KINGS

On July 25, Cecil B. De Mille's production of The King of Kings will celebrate its 200th consecutive presentation at the Gaiety Theater, New York, where it has been the mecca of crowds since mid spring. The picture is now securely established in the good will of all theater lovers and the special interest of those who admire this mightiest of stories. Cinematically it has added to the fame of H. B. Warner, Ernest Torrence, the Schildkrauts, Jacqueline Logan, Victor Varconi, Sam De Grasse, Theodore Kosloff, George Siegmann, William Boyd, and the many other principals, bringing them stardom or other advancement just as was the case of players in The Birth of a Nation and the players in The Big Parade.

One of the most remarkable recent tributes of The King of Kings has been paid by Governor Alvan T. Fuller of Massachusetts. "It is unlike any other photoplay I know," he said after seeing it at the Tremont Theater, Boston, "because of the reverent and dramatic manner of picturing the last years of the life of the Master. Such a picture is something of which the theater should be proud."

Already a New England company has been routed to follow the Boston engagement, playing such centres as Providence, Springfield, Hartford and Portland betwixt Labor Day and the holidays. In Philadelphia another unit with its own orchestra and effects will begin an engagement at the Aldine Theater there on October 3. The engagement at the Gaiety here is indefinite with the presentations continuing twice daily.

ROXY'S THEATER

Special comment must be made on the excellence of the scenic settings at Roxy's Theater this week. There is an unusual presentation of the Peer Gynt music of Grieg, different and appropriate settings being utilized for the four movements of the suite. The chorus and ballet corps

takes part in Morning; Doris Niles, with her usual skill and abandon, arouses much enthusiasm with her performance of The Dance of Anitra; the ensemble is impressive in the Death of Ase, and the ballet puts the proper touch of grotesqueness into their interpretation of the music of The Hall of the Mountain King. There was a burst of spontaneous applause at the performance reviewed for the scenic setting for the last named number, in which through an opening in the cave water is shown dashing realistically against the rocks.

Preceding the Peer Gynt Suite the orchestra plays artistically the overture to Von Flotow's Martha, and acquires itself equally well accompanying the showing of the news reel.

The diversissements open with striking Doris Niles doing a Mexican dance accompanied by the Troubadours, and again mention must be made of the effectiveness of the scenery and of the judicious use of lights. A contrast to the dash and vibrancy of Miss Niles' dancing is the daintiness and picturesqueness of Maria Gambarelli in a number entitled La Plaque de Cameo. Roxy's Gang also comes in for its share of applause, appearing in solo and ensemble numbers and closing with the rollicking Italian Street Song by Victor Herbert.

The feature picture is excellent—The Blood Ship, from a story by Norman Springer and the scenario by Fred Myton. This is the story of a brutal sea captain who finds it necessary to shanghai a crew for each voyage, his treatment of the men being so cruel that they desert every time the vessel reaches port. The play, tense with drama, is well cast and is ably directed by George B. Seitz.

MARK STRAND

Joseph Plunkett is scoring a triple hit with a new novelty musical conception at the Strand this week. This is the first Mark Strand Frolic in several weeks and its return was greeted on Saturday by capacity crowds in spite of the week end exodus. Margaret Shilling, soprano, and Richard Bold, tenor, in a return engagement, appear in a duet, singing The Ladder of Love. The daintiest dance novelty number seen in these environs in some time is the Doll Dance, with Betsy Rees and the Mark Strand Ballet. The stage is set with a tiny house, flanked by stiff little trees of the conventional toy design. Two woodland gnomes appear and give the signal for the dance. The dolls file out, all in dainty pink or green, and perform a stilted little dance, reminiscent of the Parade of the Wooden Soldiers, but prettier and more graceful. The idea is well carried out under the direction of Anatole Bourman. Gus Mulcahy appears in a harmonica and novelty dance number, in which he does everything except make the harmonica talk and turn himself inside out. Reminiscences of the past musical comedy season come in the form of the De Marcos and their Sheik Band, recently of The Cocoanuts and George White's Scandals. The staging of this number is luxurious, the set designed by Henry Dreyfuss and with special music arranged by Jacques Grunberg. The overture is Thomas' Mignon, finely rendered under the baton of Alois Reiser, director. The picture is a screen version of The Poor Nut, with Jack Mulhall in the title role, and the comic role of the track coach is filled by Charlie Murray.

PARAMOUNT

The Paramount Theater is much occupied with the advent of Gertrude Lawrence, late star of Oh, Kay, and better remembered for her inimitable versatility as a member of Andre Charlot's company of English players a season or so ago. It is Bits from Charlot Revues which brings Miss Lawrence to the Paramount—from the eight a week to the four a day. It is a rare treat to be able to enjoy again the pathetic plight of Parisian Pierot, the tragedy of Limehouse Blues. And I Don't Know How It Happened is a strangely intriguing thing, when Miss Lawrence sings it. Nothing has been spared in making Miss Lawrence's debut in the many-times-a-day-realm the artistic venture it should be. The suggestive sets are completely like those used in the original productions of Andre Charlot, under whose supervision the presentation is staged, and the costumes too, so that the quasi revival is not disillusioning, and it retains all the poignancy and charm which made Charlot's Revue a thing by itself.

The program's prelude, Traumerei, paraphrased by Hand, was not so fortunate, although the solo pianist, Violette Chantal, played Schumann's composition of that name with feeling and skill. Willard Andelin, bass, sang The Two Grenadiers. A short subject, Robert and Clara Schumann, was shown during the prelude.

The Junior Paramount Stars are presented in the film, Rolled Stockings, an unpretentious and genuinely humorous account of puppy love which acquires adult proportions. It all happens in a co-ed college, where the race for the girl is only a background for a race between crews. It is a good picture, directed with enough restraint and good sense to let it gather its own speed, and "look natural." Richard Rosson is the director. Jesse Crawford, assisted by Mrs. Crawford, present their usual array of organ numbers.

CAPITOL

The program this week at the Capitol Theater is topped by F. B. O.'s film version of The Gingham Girl, a popular musical comedy of a few seasons past. The surrounding bill, a potpourri of the usual Capitol variety, is well balanced and colorful. Johann Strauss' overture to his operetta, Die Fledermaus, is a gay opening for the program. It was played with fine spirit on Monday and David Mendoza conducted with his now traditional ability and fine music intelligence. There is the weekly array of songs, and ensemble, sung by Richard Hale and Sylvia Miller, together with members of the Capitol Ensemble. William Robyn sings the favorite, Una Furtiva Lagrima, from Donizetti's L'Elisir d'Amore, with fine feeling.

Some seasons back, when Pavlowa made her annual tour

AMUSEMENTS

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CHORUS OF 100—BALLET OF 50
 MARIA GAMBARELLI, Prima Ballerina
 FEATURE PICTURE **"PAID IN FULL"**
 with VIRGINIA VALLI—GEORGE O'BRIEN

of the States, one noticed in the company an unusual little dancer whose work in the ensemble seemed just a little finer and more distinctive than the rest. She was Joyce Coles. And she is at the Capitol now, where that fineness and distinctiveness are still noticeable, and it is good to see her with only her own capabilities surrounding her. Her solo work is exquisite.

The Gingham Girl fared better on the stage than it does on the screen. In fact, it is quite as flat as its one dimensional medium. One wonders why Lois Wilson, who is starred in the film, forsook Zane Grey's horses for braids and cookies and gingham. News reels and film novelties complete the program.

DO YOU KNOW THAT—

Paramount has engaged Windsor McKay, cartoonist, to appear at that theater on July 23 in some of his animated films.

When Major Bowes was in Paris he inspected two Metro-Goldwyn houses, the Gaumont Palace and the Madeleine. Celia Branz, contralto, and Joseph Stopak, violinist, both of Roxy's Gang, were married at that theater the other day, with Mr. Rothafel acting as best man and Estelle Lieblich attending the bride.

Hugo Riesenfeld will arrive in New York from Europe about August 3.

The famous Marine Band from Washington will make one appearance in New York, under the auspices of the American Legion, on October 9.

INFORMATION BUREAU
 REPLIES TO INQUIRERS

Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

TONIC SOL FA

O. R. A.—The Tonic Sol Fa method of teaching was compiled by Sarah Ann Glover of Norwich, England, in 1812. The method was perfected several years later by Rev. John Curwen. The system has been known as the "movable do," and it is said to have proved its "thorough excellence both in principle and practice." Its use was strongly opposed, but antagonism against it seems to have been due to the fact that it was a revolutionary step, and had no relationship to then established methods. However, it has survived through the arguments against it, and is in wide use the world over.

ROXY'S THEATER

J. K.—It is Roxy's Theater which is advertised as The Cathedral of the Motion Picture.

MUSIC ON THE AIR

THE EDISON QUESTIONNAIRE

Following close on the heels of the booklet on the Musician's Palette, which the Edison Company has published to accompany the series of concerts under that title which are now being broadcast over WRNY every Tuesday evening, is a "musical questionnaire" which is being distributed to the radio public in number close to seventy-five thousand. The New York Edison Company believes that this is the first and only one of such questionnaires ever to be distributed and claims that it is based on two years' experience in broadcasting.

Two sets of questions appear in the little pamphlet, one for the musical hour and the other for the broadcasting of a bureau of home economics. In the former appear such inviting topics as, What type of music might be preferred with a long list of composers to check off; also who are one's favorite composers, and such provocative questions as, Do you prefer announcements, short and cryptic ones or the longer and descriptive kind? The invitations are followed with quite a bit of space for original suggestions, which in the running might prove the most interesting part of the questionnaire. It is interesting to note that in the two long lists of composers a decided attempt is made to improve the public taste as well as to discover it. Not a single jazz piece or composer is mentioned, so that if the listener wishes anything in that line he must ask for it. The lists are wide in scope and thoroughly catholic in choice, taking in about every school of composition which can be listed under classical music. The answers are to be carefully tabulated and are expected to give valuable information concerning the taste and desires of the public. It is sincerely to be regretted that they are not to be published, for they would reveal not only the public's preferences, but also its readiness to be guided, and would throw some valuable light on just what the radio is doing for the public. The answers are to be used by the Edison Company in preparing the future programs of the Edison Ensemble under Josef Bonime and it is our sincere wish that the result will prove sufficiently encouraging to the Edison Company to continue its hour of broadcasting, which has become one of the worth while and outstanding weekly events for music lovers, on the same high standard of musical value and interest which has been associated with the Musician's Palette Series and those prior to it.

It would be interesting to know just how the Edison Company chose its list of addresses; but whatever method guided this progressive musical venture, its fascinating list of queries indicates a strong probability of a large return. Furthermore, whoever originated the idea touched on a very vital point for furthering the progress of musical broadcasting which should prove valuable in results both for the Edison Company and the station which sponsors the broadcasting.

ON TURNING THE DIAL

Monday, July 11.—Roxy, with the American Legion, carried off the honors, which perhaps proved the saying that Roxy is the only showman of the radio. At least he was for this evening. Other than the presentation of the rituals of initiation in the Legion, the evening was brightened by the reappearance of Gertrude Lang, formerly a member of the gang. During the supposed services special music was supplied wherein the Russian Choir was a chief feature. Miss Lang included a clever little song written by Sullivan, a New Yorker, and dedicated to her, in which was told how either Miss Lang or the composer found a "Rose in the Garden of Love." A German program was offered by the Goldman Band which was also participated in by Lotta Madden and Del Staiger, faithful members of Mr. Goldman's music circle. The South Sea Islanders should also be included in the list of appearances as they brought some delightful languid strains to those listeners who might have been tired and weary. Paul Gundlach, retired musician of note, gave selections from Schumann, Mozart, Liszt, Grieg and Chopin over WPCH. The concert was worthy of note.

Tuesday, July 12.—Musical Vignettes of WOR is always on the list of favorite items for this listener. The flavor was of the Orient, with an "honest injun" Oriental person giving excerpts in the original. Needless to add that the key was entirely minor as to the music but altogether major as to performance. Sanka and his mystics who had of late succumbed to some of the more worldly lures entered the ethereal area with something more of an elated vein this evening. There was an illusive appeal to the spirit ramblings of the soothsayer, backed by some very pleasing and colorful music. The offering allowed us again to revive our hopes. The Ever-ready Hour found distinction in a close association with the organ in its program, which proved thoroughly effective, producing a smooth fullness of tone. Kammenoi Ostrow, a Chopin Prelude and Tannhauser excerpts were done in a gratifying manner. The program of the Continentals was made up of selections from the finest classics, and the Newark Band also included some good selections. Alma Mehus was heard over WEAF in a piano program which gave evidence of the talent of a musician who has had experience. The young musician is credited with many concert appearances and also as having played with the Berlin Philharmonic Orchestra. David Friedman, who has been previously associated with WGBS, renewed his acquaintance with the radio public in the evening. He is known for several original compositions and is also associated with the National Academy of Music. Over WRNY, the Edison Hour added one more concert to its Musician's Palette, this time featuring the flute and piccolo. The flute was played admirably by Arthur Lora and the piccolo was presented with equal deftness by Amadeo Ghinatte. The instruments, besides being very important and colorful members of an orchestra, seem to be particularly adapted to broadcasting. What it is that affords them that faculty could not be discerned from the performance, but the fact remains and was an obvious one. The orchestral selections, Samson and Delila Bacchanale and a Fantasia on Irish folk melodies, were done in a manner worthy of concert recognition.

Wednesday, July 13.—Mash McCurdy was featured in the series of organ masters' recitals over WEAF. Mr. McCurdy, who is a native of Indianapolis, has been a pupil of Sisson, Noble and Yon. His entire program was a highly representative one, but for exquisite charm nothing could

quite come up to the beauty of Debussy's Afternoon of Faun, in which the flute part, so ably portrayed on the organ, depicts the Pipe of Pan played in a limpid, pastoral theme. It is almost inconceivable how this massive instrument can be made so delicately expressive. Grace Divine a pupil of Frantz Proschowsky, was heard through WGBS in the afternoon. Over WPCH a concert featuring Hebrew traditional music was given under Cantor Fuchs. This is a very worthy cause, as enlightening the public on a subject which is playing such a big part in the music of today is furthering the true appreciation of music.

Thursday, July 14.—Harry Barnhard's Band over WOR was excellent. In the Tannhauser March it outdid itself and in the selections from Andrea Chenier, the men proved to have an ear for melody. The Stadium concert was heard during the second half, which was made up of Wagner excerpts. One wonders if there is much music that comes up to the beauty of the Gotterdammerung excerpt in which is depicted the rise of dawn and Siegfried's musings.

Friday, July 15.—Francis J. Lapitino was the featured soloist of the Cities Service program, and the Mignon overture was the piece de resistance of the evening. The work contains themes and melodies of delightful and simple charm which Mr. Bourdon, the director, brought out with excellent effect. Massenet's Le Cid was one of the composer's operas which did not enjoy longevity; however, it contains some excerpts which are faithful examples of the French school of romanticism and the one called Madrilene ranks high on the list of the opera's orchestral excerpts. Used on this Cities Service program of good works it was only a matter of taste as to whether it or the Mignon selection should be ranked highest. Of course the Cavaliers are an indispensable part of Friday's entertainment, being heard in several songs of gay and frolicsome mood. A trio, consisting of violin, flute and harp, which seems to be a favorite combination for broadcasting, was heard in six numbers that had particular appeal for a warm summer night. Under the title of Moon Magic, Ronald, Mendelssohn, Schubert and Hahn were presented in some of their most melodious and charming products. Lucien Schmidt, a cellist of merit, was among the soloists of the Philco Hour which came through WJZ. Mr. Schmidt has an easy tone production and a decidedly luscious one. The program offered many diversified bits of entertainment but the cellist's work stood out as meritoriously good. Eleanor Mangum, who broadcasted from WGBS early in the day, is a pupil of Godowsky and Frederick Schleider. She has had quite some experience in the public field, choosing Chopin as the means of expression for her treat this afternoon.

Sunday, July 17.—The second movement of the Mendelssohn concerto was played by Simon Wolff over WPCH on one of the rare Stradivarius violins which are the possession of S. N. Rosenthal, and which have often added to

the pleasurable music that comes over this station. The violin is a grateful instrument on the air and Mr. Wolff plays with suavity and a great richness of tone. Major Bowes returned to his many radio listeners with his family, his presence adding a renewed zest to a delightfully arranged program. Paul Althouse made the last of his three appearances in the Atwater Kent summer series, and included in a well chosen program the big tenor aria from La Gioconda, Cielo e Mar. Mr. Althouse, needless to add, is always an artistic attraction whenever he is billed. The Morley Singers are a group of harmonizers who specialize in the charming ancient glee and madrigals. The noted English Singers, who have toured the country recently, set a vogue in this type of music in America so that the Morley Singers are following in the footsteps of excellent pioneers, which fact added to their own value, no doubt accounts for their popular return engagement on WJZ. The Brahms symphony in D major at the Stadium, and a violin recital by Godfrey Ludlow should be mentioned as valuable additions to a rather full evening of interesting offerings. Unfortunately, static during the week spoiled many anticipated programs.

NOTES OF INTEREST

The Columbia Phonograph Company has entered the field of electric phonographs and radio combinations and has made an agreement with Federal-Brandes, Inc., by which Kolster radio receivers, power cones and electrical phonograph equipments are to be used exclusively.

The La Forge-Berumen studios will broadcast a program over WOR, July 26.

Atwater Kent is to appeal the decision filed in New York which upheld the Radio Corporation of America in its suit against E. J. Edmond, distributors for Atwater Kent.

WGL has moved its transmitter to Secaucus, N. J. WBAL's Musical and Literary Research Department has found out, by means of a questionnaire sent out, that Chopin is the favorite composer of radio audiences.

Anna Case has been engaged to sing in the radio concert of the Buick Motor Company, through NBC blue network which will be given July 23, and she will be assisted by Pryor and his band. It will be a nation-wide broadcast.

Major Bowes has returned from abroad and is again participating with the "Family."

Denmark is making arrangements to install radio sets in the schools for the purpose of instruction.

WLW of Cincinnati has contracted for programs of the National Broadcasting Company.

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Copies of the MUSICAL COURIER rarely are found in dentists' offices, because the patients always carry them away.

A cook was recently arraigned in a Chicago police court on a charge of striking her mistress when reprimanded for playing the piano while the meat burned.

The ever increasing number of concerts and recitals in New York make the dearth of suitable halls more keenly felt each season, as was emphasized by Mr. Mencken in the World some time ago. In this connection, Fortune Gallo, the genial impresario of the San Carlo Opera Company and other important musical enterprises, calls attention to the fact that his new Gallo Theater, which will open early in September, will be available to concert-givers on Sunday afternoons and evenings, and for matinees every day except Saturday. The theater, which is situated at 254 West 54th street, is sufficiently close to the theatrical and musical zone to make its location convenient, while the fact that it stands just a little aloof will save its patrons the discomfort of mingling in the rush and crush which is prevalent in the "roaring 40's."

Among the novel features embodied in the new twelve story annex to the Eastman School of Music in Rochester are practice rooms for students which are described as follows: Doors to the practice rooms resemble those of a safe; each weighs more than 125 pounds and has a lever lock fastening the door to the casing at the top, bottom and middle; the doors and casings are heavily padded. The resonance in each room is carefully tested; sound-absorbing materials have been used in walls and ceilings, and the floors are of a compound having the appearance of linoleum. To reduce over-resonance sound blotters are used on the walls. The two-fold importance of these ingenious devices is evident. Not only will the student who is working at a composition by Chopin be spared the confusing ordeal of having to listen to Bach Inventions, numbers from the Clementi Gradus or other music that clashes with that under his consideration, but sympathetic office inmates and pedestrians in the neighborhood of the school will not be

Why have the New York concert artists and teachers no club house of their own?

called upon, as heretofore, to share, nolens volens, in the struggles of aspiring and perspiring youth in its effort to achieve musical mastery.

Teddy Brown, American jazz conductor, was recently taken to the jail in Brixton, London, for non-payment of an income-tax assessment amounting to £260. This considerable sum represents only a balance, Teddy having already paid £200. The account in the London Daily Mirror goes on to say that Brown weighs 25 stone (350 pounds), and relates the futile efforts of his manager to get him out in time to perform at a ball at the French Embassy, which the Prince of Wales attended. The Home Secretary and the Prime Minister, who were approached in Teddy's behalf, expressed themselves as unable to interfere. The corollary to this incident would seem to be threefold, namely: American jazz is a big money getter in England, English roast beef, mutton and ale are valuable dietary adjuncts, and the London police department is not amenable to graft.

The Edison Hour of WRNY, a New York broadcasting station, is sending out a questionnaire calculated to determine the musical taste of radio fans throughout the city. In addition to the set of cleverly contrived questions there is a long list of composers and well known compositions, accompanied by a request to check off the ones preferred. The list is confined to the names of the great composers of "classical" music and their most familiar and popular works. Anyone desiring to hear jazz or other music of the moment from the excellent ensemble which gives the Edison Hour will have to request it in a blank space left at the end of the questionnaire for original suggestions. It is evident, from the nature of the questions and from the quality of the compositions and authors, that the laudable purpose of these interrogatories is not alone to ascertain the public taste, but also to improve it. This is another step in the right direction.

The humorous map of musical activities in Germany, which appeared in last week's issue of the MUSICAL COURIER, is part of a pamphlet issued by the university department of the North German Lloyd and edited by Karl Kiesel and Otto Thiele. The booklet, entitled "The Study of Music in Germany," is characterized as a guide book for American students. It is most artistically gotten up, and in addition to well written articles by fifteen of the most prominent musical educators in Germany, it contains a number of fine illustrations, copies of etchings, lithographs and mezzotints done by well known artists. This brochure represents, in part, the effort being made by the German Government to re-establish that country as the Mecca for music students from all parts of the world—a position that it unquestionably held in the days of the Empire. The pamphlet (which is being distributed by the North German Lloyd free of charge) contains much of interest to those contemplating a trip abroad.

We who sit placidly and serenely in our music halls and listen to our artists deliver with ease their musical messages do not realize the hardships that are sometimes undergone by American artists in staging their programs in foreign countries. An interesting story has come to the MUSICAL COURIER of the varied and exciting experiences endured by Edward Johnson on his recent trip to China. The Revolution may seem a thing rather far away and remote to many of us in our limited environments, but it was a very vital thing to Mr. Johnson. Episodes recorded in his diary tell of not a few thrilling adventures, including controversies with coolies and Chinese soldiers, strikes, delayed trains, rain storms, crippled hotel service, foreign boycott and possible attacks from natives. This artist was scheduled for a concert in Shanghai, but was told that it was impossible to give it on account of existing conditions, so an informal song recital to the American volunteer men who were encamped in the race course grounds was substituted. This affair was enthusiastically received by the soldiers and American guests who were present, which included Admiral and Mrs. McVey, U. S. Consul, and these friends decided that the professional concert must be given as planned. Accordingly, special soldiers and police were summoned, and every precaution was taken against a possible attack from the natives, including the placing of a cordon around the theater in which the concert was to be given. A very large audience greeted Mr. Johnson at this appearance, the concert was voted a most successful one, and the receipts were highly gratifying.

The Vocal Dance

From the standpoint of art music it would appear that there is nothing quite so awful as the effeminate insipidity of the vocal dance. The waltz from Faust—what is it called?—the Jewel Scene, is it? Well, it doesn't matter. It is there, and it is awful! The Titania from Mignon (if that is the name of it?) a gavotte, is it? or a mazurka? The Primavera of Strauss (and again we must ask if that is the name of it, for we are very highbrow up here, you know, and though we know all about Beethoven, Bach, Brahms, and other composers of our sort, we really must deny acquaintance with anything so shockingly inartistic as Vocal Dances whatever their source).

We might group in this list the song known as O Charming Bird, by David (that is the one where the flute comes in: Toot, Toot for the flute, and then Toot, Toot for the voice. Sweet Birdies!) And there are a lot of other such things that from time to time we have been forced to listen to, being planted safely in an inside seat and unable to escape.

Of course we would not condemn all coloratura. We could hardly do that, however theoretically wrong it may appear. We may argue that there should be an intimate relationship between voice and word, that all song should be sung speech, and so on. But, alas! some of the great ones have done otherwise and can we say that they were wrong? Bach, Handel, Haydn, Mozart, Beethoven, and others of like decorum have written coloratura, lines upon lines of notes, scales, passages, broken chords, and all sorts of figuration for the voice, with no respect for the words whatever; so we are left rather flat. Our argument against the vocal dance and the Birdies seems so real and so unanswerable—until we gaze at the classic criminals who came near to doing the same thing. So we gracefully retire behind the bush of convenient exception which gives us a perfectly safe refuge in case our point of view should be attacked.

So, then, what is the matter with the vocal dance? Is anything the matter with it? If nothing is the matter with it, why cannot we of today (when the idiom seems very dead indeed) continue in the footsteps of the Gounods, the Strausses and the Thomases, and write, say, vocal-coloratura-fox-trots, making of them the leading grand aria (guaranteed sixteen recalls) of our leading grand opera? Why not? If the dance of yesterday had its place in highly tragic music-drama, why not the dance of today?

The public, which sometimes has a say in the matter of continuation in art—posterity, as it is called—loves these coloratura dance tunes above all else in all music. There can be little doubt of that. The greatest drawing card among artists is the coloratura soprano—or, at least, has been until very recent times. In Patti's prime, for instance, she could probably be considered the greatest of all box-office attractions both on the operatic stage and in concert, oratorio and recital. Greatness of range seems always to have been an important feature in the success of coloraturas. Dictionaries of music always speak especially of the three or four octaves of their range, and how they could reach the high f or something or other (such childish things do not interest us highbrow Brahmsians) and give actual musical examples of their vocal feats—vocal feats that the average violinist, pianist, flutist, clarinetist, or other instrumentalist could accomplish with absolute ease and never get a bit of credit for!

And of all coloratura material the vocal dance seems to have been, and still seems to be, the most popular. Why? Because it has a real, rhythmic tune—a light, popular tune. Such arias as Rejoice, Rejoice, or With Verdure Clad, sink into insignificance beside the popularity of the Jewel Song.

Well, that is popular taste. The question is, could there not be a profitable revival of coloratura?

It would be—this new vocal dance—just as awful as its elder sister of past generations. But it would give coloraturas a chance to escape from the eternal repetition of the repertory to which they are limited today, and it would be enormously popular. Anyhow, if coloratura music is to survive it will have to escape from the music of the past. That music is beginning to "date" even with popular audiences. It is a curious phenomenon that the style has died so far as creation is concerned, but has lost none of its popularity.

VARIATIONS

By the Editor-in-Chief

In 1912, there was a Paris revival of Mozart's Don Giovanni, in its original form. The conductor, a friend of Felix Mottl, received from that leader a copy of a Wagner letter written to Mottl in 1882, one year before the composer's death. The missive has just become available for general perusal, and reads as follows:

May 1, 1882.

MY DEAR FRIEND—I am told that you are going to produce "Don Juan." I am glad of that for your sake, who understand "Tristan and Isolde" so well. I believe that you will understand better than any one in the world what love is. You have developed in my "Tristan and Isolde" so much beauty and divine charm that I am only too proud to be able to entrust my works to you.

The present leader of the orchestra at the Opera writes to me that he has spoken to you of me and has discussed my works with Reyer, whom the French place in the first rank of their musicians. Henceforth I will not retain my disdain for Reyer. Catulle Mendes has brought me to recognize that he is in spite of everything a great musician, and then you adore Saint-Saëns. Between you and me, you are not wrong.

I must tell you how you should conceive Don Juan. He resembles my Tristan in his enthusiasm for love and in inspiration. Mozart has been able to accomplish something that is not to be found any more, except in France. I have spoken of it often enough to Catulle Mendes and he has told you, he writes to me. I must confess that the French, today better than ever, know how to make themselves worthy of such a fine opera of love.

Take great care of the minuet, the quadrille and the German dance which Mozart composed for the ball, which I am sure will be part of your production. It will be a treat for the French if you give it a hearing in Paris.

Three small orchestras should be placed on the stage. They are separated from one another, and do not play, as you know, while the orchestra plays. Make these three little orchestras, with your great talent, lay so differently from one another that no one will be able to withstand the charm that you arouse, as you do when conducting my "Tristan."

Oh, dear friend! I have been playing the minuet this morning and I am entirely captivated by it. Look at Offenbach. He can do what the divine Mozart does. My friend, in things like these the French hold the secret. There are very many things for which I have good will toward them. But this truth, which is as clear as noonday, must be recognized. Offenbach could have been a Mozart. I believe that Auber would have come near it also.

Restore the grand finale of the second act. That is urgent and absolutely necessary. You tell me that you are at the piano yourself for the first. Accompany the recitatives, if you please, with the piano, the later ones also. I know you to be a past master in that. With a hearty handshake.

RICHARD WAGNER.

The foregoing letter is typical of Wagner, as we know him now—especially the paragraph concerning Reyer. Fancy Wagner becoming converted to Reyer because Mendes convinced him that he ought to be! It is far more likely that Wagner's change of mind was the result of some compliment that came from Reyer and was repeated by Mendes to the absolute monarch at Bayreuth. Offenbach, Auber and Saint-Saëns are commended by Wagner, for their work is antipodal to his own. Mottl, his acknowledged disciple, receives praise and even flattery, the shrewd creator of Tristan and Isolde naturally desiring as many performances of that work as possible.

The more Wagner correspondence the world gets to know, the smaller shrinks that great composer's stature as a man.

We are informed that in a recent private conversation, the Rev. Dr. John Roach Straton, avowed enemy of the devil and of jazz, inveighed against grand opera, and asserted that some phases of it are "highly immoral, vulgar, and demoralizing." Our correspondent asks us to write an editorial, setting the good Reverend right.

There really is little to say regarding the reported Straton opinion, except that many of his fulminant utterances are exceedingly foolish.

When a person shows strong and profound prejudice of any kind, it becomes almost a hopeless task to move him by mere argument.

Grand opera does not need any defense. The Reverend's view is a purely individual one. Against it could be adduced the belief of thousands of other men and women, that grand opera is educational, uplifting, noble.

Of course, there are grand operas and grand operas. Does Dr. Straton know Gluck's Orfeo, Beethoven's Fidelio, Mozart's The Magic Flute, Weber's Freischütz and Oberon, Wagner's Rienzi, The Flying Dutchman, Lohengrin and Meistersinger, Massenet's Cendrillon and The Juggler of Notre Dame, Humperdinck's Hänsel and Gretel and Koenigskinder—to name only a few? Are they in the remotest degree immoral, vulgar, or demoralizing?

Probably, if Dr. Straton could succeed in ban-

ning grand opera, he would next attack the erotic music of Chopin and Schumann, also many of the Brahms, Strauss, and Schubert songs, Beethoven's Appassionata sonata, Liszt, and Tchaikowsky, as likely to cause lascivious pleasantries of the ear, and, lastly, all the works written by composers who live in Paris, a very wicked city, according to the report of travelers. Bach really ought to be barred, too, because he drank beer, Mozart because he loved the dance, and Berlioz because he admired Mozart. In that way an irreproachable air of musical purity could be established in this too, too immoral, vulgar, and demoralized world of ours.

Observers of art matters are unable to figure out why certain millionaires spend fortunes for oil paintings and not one cent for permanent orchestras. Certain it is that they know no more about pictures than about music.

No one is satisfied in this world. Music lovers complain that jazz interrupts symphonies on the



The cartoonist offers the accompanying pictorial suggestion, based on fact rather than on fantasy, for certain Jersey farmers have become converted to the belief, circulated recently, that if allowed to listen to music during milking time cows give more lacteal fluid than under ordinary or toneless circumstances.

radio; and jazz lovers object because symphony often butts in upon their syncopated enjoyments.

It isn't that art really is dead, as George Moore asserts, but that the public has stopped buying his books.

A patriotic newspaper of Lille, France, says proudly: "Mlle. Jane Grémont studied for two years at our music school before she was finished at the Paris Conservatoire." That is nothing. In New York we finish artists who have studied a lifetime. Read the morning newspapers.

We are in receipt of the attached letter:

Dear Sir:

Will you kindly send me the names and addresses of one or more composers of classical songs? I have the words of a very good lyric, and am anxious to meet composers. Yours very truly, Edward C. Kane, New York.

Some very familiar composers of classical songs are Schubert, Schumann, Mendelssohn, Liszt, Beethoven and Brahms. We do not know their addresses, but feel reasonably certain that our correspondent will meet some of the aforementioned composers at one place or the other.

Can one imagine in these days that less than fifteen years ago, the late Henry T. Finck, highly intelligent critic, wrote this about the first symphony by Brahms: "It is insufferably tiresome, pitifully barren of ideas, and supremely arid in musical inspiration."

What has become of the old fashioned barefoot dancers who used to float about to the strains of Beethoven symphonies, Chopin nocturnes, and the like? They seem to have been pushed aside by the

shod and stockinged coryphées who gyrate and twist to the strains of the Charleston and the Black Bottom.

And, by the way, Georgia Caine, the dashing sou-brette, explained to an interested group recently that in her opinion the Amazonian type of chorus girl has disappeared from the stage forever. "The piano legs have had to make way for the thinner and more esthetic supports on which the chorus now stands." And Miss Caine concluded: "For some time to come, I feel sure that art will not measure more than thirteen inches around the calf."

A Baltimore minister says that all mysteries will be explained on the last day. Then we shall understand Schönberg's compositions.

"Country Organist, née Choirmaster," writes: "There are so many useless things in the world. Recently, I saw a picture of a new mechanical device, which enables a person to save time by signing eighteen checks at once."

That beatific silence over all the land is the cessation of guesses as to who will conduct the Philadelphia Orchestra next year.

A New York musician who was asked whether he had been invited to become an active director of the Juilliard Foundation, answered angrily: "Sir, are you trying to injure my standing in the profession?"

During the fiscal year 1927, the foreign commerce of the United States showed exports of \$2,200,000,000 and imports of \$1,236,000,000. The chief imports were toys, perfumes, laces, opera singers, recital artists, and orchestral conductors; while the chief exports represented breadstuffs, steel rails, machinery, films, prize fighters, and nonstop aviators.

Archbishop Hayes was discussing the famous Patrick Gilmore and his band. "Gilmore on one occasion led Mozart's Twelfth Mass," said the Archbishop; "and next day the local paper announced that he rendered with great effect, Mozart's Twelfth Massachusetts."

In Berlin they are building a noiseproof apartment house for musicians, so that piano and other musical practising may be indulged in without disturbance and annoyance to neighbors. But haven't the walls ears?

The most spectacular fire which ever occurred in New York, according to the Evening Telegram, was in 1835. Not half so spectacular as the catastrophe here last winter, when a certain conductor was fired from the Philharmonic.

Some musical questionnaires:

1. Who was the first pianist to wear long hair?
2. Who was the first opera tenor to clear his throat by exclaiming, "Mi, mi, mi, mi, mi," etc.?
3. Who was the first violinist to carry the mute in his vest pocket?
4. In which year did the custom originate, for conductors to be prima donnas?
5. When was the first piano recital given in Keokuk, Ia.? In Pernambuco, Brazil?
6. Which is the poorest modernistic composition?
7. In which year did concert deadheads begin to be critical?
8. Why do children hate their music teachers?
9. Who first gave an encore, whether it was desired, or not?
10. When will Tristan and Isolde be jazzed?
11. Who invented the piano duet? Why?
12. Are most piano recitals too long, or do they only seem too long?

We admit shamefacedly that, try as we would, we were able to answer only Question No. 8. Our answer reads: "Because the children know they are hated by their music teachers."

A former pianist writes to us: "You may have heard that I now am engaged in the real estate business. I found too many detours on the road to Parnassus."

One of the surprises of Paris is to discover a cafe or cabaret violinist who does not inform you that he took the first prize at the Conservatoire.

LEONARD LIEBLING.

AN EDITORIAL PARTIALLY REFUTED

The *MUSICAL COURIER* is in receipt of the following communication, the writer of which desires to remain incognito:

In your editorial column of July 7 I read a short article on *Musical Kultur*, written in the form of an amusing anecdote related by a violin soloist on his return from a concert tour abroad. Do you mind my saying that I do not quite agree with the conclusion deduced from the story, namely that *Musical Kultur* is not to be found among the lower classes in America, and is to a large extent absent even among business men and college students.

I am an instrumental soloist of some standing, and had occasion to appear last winter at the concert of a famous singer at Symphony Hall, Boston. An experience almost identical with the one your violinist had with the Berlin taxi driver happened to me on that occasion. The pilot of my conveyance showed, on questioning, a great familiarity with the concerts and personnel of the Symphony orchestra, and with matters musical in general.

The point is well taken. But "quod licet Jovi non licet bovi"; it is not at all surprising that such an incident should occur in the learned and classical city of Boston, popularly called the "Hub." It would be

gratifying indeed if the inference made in the editorial in question could be proven equally fallacious with respect to the other cities of the U. S.

THE PASSING OF FREDERICK T. STEINWAY

The announcement of the sudden death of Frederick T. Steinway in his sixty-eighth year comes as a distinct shock to musicians and those interested in every phase of musical activity throughout the world.

President of the great house of Steinway since 1919, the deceased was a commanding figure in the piano industry, and a personality beloved by the almost countless number of musicians and musical organizations which had for many years received the benefit of his generosity and active personal interest.

He was the personal friend of nearly every eminent artist and conductor of his time, and his beautiful home at 420 Park avenue was a rendezvous for musicians and composers. Many a name promi-

nent in the musical world might have remained unknown had it not been for the timely and substantial aid of Mr. Steinway.

Under his able guidance the lofty traditions and the unparalleled success of the great piano manufacturing concern were maintained in a manner that befitted the illustrious name of Steinway.

The loss of Frederick T. Steinway will long be felt, not only by those that knew and loved him, but also by music and musicians for years to come.

THE CHICAGO SYMPHONY SITUATION

Suspension of the Chicago Symphony Orchestra was announced following an unsuccessful conference between the Musicians' Union and the Chicago Symphony Orchestra Association brought about in an effort to straighten out difficulties relative to the salaries paid to the Chicago Symphony Orchestra musicians.

The union demanded an increase in salaries from a minimum of \$80 a week to \$100 a week, insisting that last spring at the end of the season they had definitely put the question of a raise up to the association.

Breakdown of the conference attended by James C. Petrillo, president of the Musicians' Union, and six other members for the one side, and Charles H. Hamill, president of the association, Horace Oakley, vice-president, and Henry Voegeli for the other, virtually puts the Chicago Symphony Orchestra out of business.

Mr. Hamill declared that subscribers and members of the association would be duly notified of the dissolution.

Petrillo, during the conference, assured the association officials that he has in mind certain men of substance, who have offered to take over the orchestra, paying the men \$125 a week at the start, with an increase each two years.

Mr. Hamill stated, however, that if others do essay that undertaking the association will not permit the name of the Chicago Symphony Orchestra to be used by the reorganized body, nor has the association any expectation of renting Orchestra Hall for the new orchestra's concerts.

President Hamill gave out this statement:

"We had a long session with the gentlemen of the union. They presented their cause with a good deal of force, charging that their wages were less than those earned in any other field of activity and contending that they should be paid on a scale comparable with the remuneration of other professions, as lawyers, doctors and the like.

"We pointed out that we are paying a minimum wage of \$4 per hour for twenty hours a week, a higher rate per hour than opera, theater or movie houses pay. They claim they must do more practicing at home than is required by other orchestras. However, granting all that, they are still getting as much as musicians in any other field.

"Our position is that we would like to give more, but are giving all that we have. They know they are receiving all we get by sale of tickets and by endowment. Ever since we have been in this hall, which we entered twenty-two years ago, we have been just about breaking even.

"I would like to call attention to the fact that since this organization started, thirty-seven years ago, the payroll has increased from \$80,000 to \$240,000, or an increase of 300 per cent. It is only fair, however, to state that the services of the musicians have also increased, but only to the extent of about 40 per cent. I think I am stating it fairly.

"The answer of the union to our contention that we could not afford to pay more, and our demonstration to that effect, was that we ought to go out and raise more by subscription. We replied that we could not expect a favorable response to a request to raise money to meet a deficit occasioned by an increase in the payroll beyond that of any other orchestra in the country, and probably in the whole world.

"When I speak of our scale, I mean the minimum wage paid, which is the only thing under discussion. While the minimum is \$80 per week, the average wage we pay is about \$93.

"Their contention is that they have no money to pay more," said Petrillo. "Ours is that if our men received a higher wage it would be easy enough to make up the deficit by reaching a few public-spirited citizens or by charging a few cents more for tickets. Why should we bear the burden?"

Later advices from Chicago indicate that the present trouble between the Symphony Orchestra and the Musical Union of that city may be adjusted. The heads of both the Federation and the Orchestral Association have signified their willingness to renew



From the painting by Leopold Seyffert

THE LATE FREDERICK T. STEINWAY

Frederick T. Steinway, since 1919 president of Steinway & Sons, manufacturers of pianos, died suddenly of heart disease on July 17 at his summer home at Northeast Harbor, Me. He was in his sixty-eighth year. Mrs. Steinway, formerly Julia Cassebeer, and his daughter, Florence Steinway, were with him at the time of his death.

Mr. Steinway was born in New York City. His father was the late Charles Steinway, while his grandfather, Henry E., was the founder of the great house of Steinway, a name which has been for generations synonymous with the best in the piano industry. The deceased became president upon the death of his brother, Charles H. Steinway, in 1919.

Besides being a leader in the piano industry Mr. Steinway was a great patron of musical artists and enterprises, and his home at No. 420 Park Avenue was for many years a meeting place for prominent musicians, conductors and composers.

It was during Mr. Steinway's presidency that the firm moved from its old headquarters, in East 14th street to its beautiful new building in West 57th street. On the occasion of the opening of the new building there was given one of the finest radio concerts ever heard in this country. Josef Hofmann, one of the most celebrated of the Steinway "children," was the principal soloist.

the conference, and it is sincerely to be hoped that ways and means will be found to make it possible for this fine organization to continue its activities next season. It would be a great pity and a serious loss to American music if this representative orchestral body ceased to exist.

ERNEST HUTCHESON'S APPOINTMENT

The selection of Ernest Hutcheson, the noted pianist and pedagogue, as the new dean of the Graduate School of the Juilliard Foundation, was announced by Prof. John Erskine, chairman of the administrative committee of directors. Mr. Hutcheson succeeds Dr. Eugene A. Noble, who held that post, together with the office of executive secretary, since the organization of the Foundation in 1920. For several years the administration of Dr. Noble caused considerable dissatisfaction among his associates, with the result that in December, 1925, the advisory committee, consisting of Miss Lizzie P. Bliss, Mrs. Susan D. H. Dakin, Mrs. Janet Schenck, Richard Aldrich and Ernest Schelling, resigned. Last winter the trustees enlarged the scope of the educational work being done under the Foundation by joining to the Graduate School the Institute of Musical Art, which remains under the able directorship of Dr. Frank Damrosch. Since 1920 only about 200 students had annually received the benefit of the magnificent bequest of Augustus D. Juilliard, which represented his entire residuary estate, and amounted to about \$15,000,000; the merger with the Damrosch School will increase the number of direct beneficiaries by about 1,000.

The appointment of Mr. Hutcheson should prove to be a wise one. In addition to being a great pianist and thorough musician imbued with the highest aims and ideals, the new Dean, who was formerly connected with the Peabody Conservatory of Baltimore, has had many years of experience in the field of musical pedagogy, in addition to which he possesses a thorough familiarity with every phase and sphere of the musical world. Under able guidance the Juilliard Musical Foundation should become the credit to musical life in America that the generous testator intended it should be.

RAVINIA OPERA

(Continued from page 13)

bears the expense of both the concert and entertainment, thus making it possible to give free admission to the young, whether they be rich or poor.

Chicago musicians and others who have children should give them an outing at Ravinia on Thursday afternoon. They will enjoy themselves and learn something worth while.

DOUBLE BILL, JULY 14

Cavalleria Rusticana and Pagliacci were served the habitats of Thursday night by Louis Eckstein. The performance of Cavalleria was one of the best ever witnessed of that Mascagni work on any stage. It was also the first time that Elisabeth Rethberg essayed the role of Santuzza. Her performance was a memorable one, one that will go on record as a masterpiece of vocalization. It is remarkable, indeed, that it has been at Ravinia that many of the Metropolitan opera stars have made their first bows in roles in which they later became famous. The editorial policy of the MUSICAL COURIER does not permit the writer to use the superlative "best," therefore, stretching a point regarding the performance of Rethberg, we will quote what Glenn Dillard Gunn had to say regarding her performance: "It was a splendid performance, so expert, so certain, vocally of such superlative beauty and dramatically so direct and powerful that it is difficult to believe Mme. Rethberg never had done it before. In the first place she obliges me to recant in the matter of Italian artists and their boasted supremacy in Italian opera. Though a German by birth, she was last night the Italian peasant, an elemental creature of vivid gesture and unrestrained emotion. But, of course, her appeal was based on glorious song. Knowing something of the Italian soprano who created the role, it seems certain that Mascagni has never had the pleasure of hearing the fine melodies of his only successful opera sung as they were last night. When flawless vocal art is joined to musicianship equally without fault, to taste, to intelligence and to fine dramatic gifts, no word of praise seems exaggerated." This reporter fully endorses each of the superlatives used by the able critic on the Chicago Herald-Examiner, and he may add that he, too, has heard many Santuzzas in the years he has been reporting musical affairs, but none gave him such a thrill as Rethberg's. Here is a Santuzza who really suffers, one who does not shout out her sorrows, one who does not abuse her lover, but who pleads with him with such tender accent that even were not Turiddu in love with her he would feel great compassion for her—and no wonder that his last thought on earth was for the girl he had won. Mme. Rethberg does not believe that shrieking is necessary to gain her point. She never forces her tones, which are nevertheless voluminous. Rethberg's fame as an operatic singer has grown many-fold through her superb singing and delineation of the role of Santuzza. Most likely Gatti-Casazza will see fit now to give her an opportunity to sing the role at the Metropolitan next season. She is sure to make a furor in it on Broadway as she did in the theater in the woods. She had the audience in a frenzy, and after the final curtain she and her associates were recalled many, many times to acknowledge vociferous plaudits from her delighted hearers.

If her Santuzza was remarkable, so was the Turiddu of

Chamlee. Quoting Glenn Dillard Gunn again: "Chamlee is the best of Turiddu and has no competitor who approaches him nearly enough to be called a rival." What more could be written? Chamlee indeed rose anew to stardom in a role in which he is really supreme. The Drinking Song, which generally brings only a ripple of plaudits, was so well sung that Chamlee completely stopped the performance and Papi had to wait until the applause had subsided before he could proceed. With two such artists as Rethberg and Chamlee, the performance of Cavalleria would have reached a high pinnacle, but the two chief protagonists had ample assistance in Gladys Swarthout, a beautiful Lola, vocally and histrionically. Happy indeed can an opera house be that boasts of a Gladys Swarthout. She has looks and voice, personality and schooling, and her success at Ravinia is bound to open to her the doors of a very large opera house in the near future. That Swarthout was not retained as a member of the Chicago Civic Opera is one of those operatic mysteries difficult to solve for those who are not interested in gossip or intrigue. Desire Deferre was not at his best and his Alfio left much to be desired. Papi was not in good mood and this was reflected in his conducting. The dramatic note was missing and the Mascagni score was only made a success by the singers and not by the orchestra.

After the intermission, Pagliacci was given with a different cast than was heard previously. George Cehanovsky made his debut with the company as Silvio; Edward Johnson was the Canio; Mario Basiola, the Tonio, and Anne Roselle, the Nedda. Leaving Ravinia after Cavalleria, this reporter can here only re-echo the opinions of his colleagues on other papers, who stated that the performance of Pagliacci brought better orchestral results, that Papi had found the right tempi for the Leoncavallo work, and that the cast distinguished itself.

RENE DEVRIES.

STADIUM CONCERTS

(Continued from page 5)

examples of the master's melodic genius, roused the audience to an eloquent display of appreciation. The symphony was flawlessly performed. Strauss' Dance of Salome and Johann Strauss' Vienna Woods were also given, together with Glinka's overture to Ruslan and Ludmilla. Van Hoogstraten conducted with his usual surety and imaginativeness.

JULY 13

The Wednesday program drew one of the largest audiences of the season thus far. The magnet apparently was the Stadium premiere of three musical settings of Jewish poems by Ernest Bloch entitled Danse, Rite, and Cortege. The treatment of these selections is characteristically modern, or as someone was overheard to murmur, "straight Stravinsky sweetened with a soupçon of Tchaikowsky." The thematic material is slight but skillfully handled, with careful attention to mood and temperamental quality. The composition was most enthusiastically received. The other numbers on the program were the New World symphony of Dvorak and excerpts from Berlioz' Damnation of Faust. The latter proved the more interesting, judged purely as a matter of orchestral delivery. Van Hoogstraten was in fine fettle and a trifle less restrained than usual.

JULY 14

A Beethoven-Wagner program is always looked forward to with eager anticipation, and the one given at the Stadium on July 14 fulfilled every expectation. The concert opened with Beethoven's Symphony No. 7, in A major, and the players seemed to enter completely into its every mood. The second part of the program was devoted to Wagner, and the effect of the music was heightened by the spectacle of a full, red, summer's moon weaving itself in and out of darkened clouds as it rose above the horizon. The Wagnerian offerings were: Prelude to Lohengrin, Excerpts from Götterdämmerung (Daybreak, and Siegfried's Rhine journey, Siegfried's Dying Apotheosis, and Brunnhilde, and Siegfried's Apotheosis), and Prelude to Die Meistersinger.

JULY 15

(See story on page 5.)

JULY 16

Saturday evening's program brought some old favorites and two works not so well known to Stadium audiences. The offerings were: Rheni Overture by Wagner, Liszt's Les Preludes, the Bach air for strings from the suite in D, Fantasia and Fugue in C minor by Bach-Elgar, and Respighi's Symphonic Poem, Pines of Rome. The Bach-Elgar piece was a fine technical achievement on the part of the orchestra, while the tone painting by Respighi was played with a great wealth of beautiful tone and exquisite shading.

I SEE THAT

Frederick T. Steinway, head of the famous piano firm, is dead.
George Liebling is to have a Pacific Coast tour this fall under the management of Harry and Arthur Culbertson.
Marjorie Meyer believes in the radio.
Mischa Mischakoff left town with the New York Symphony, which is to be in Chautauqua until August 25.
Marie Sundelius sang at the Steel Pier in Atlantic City in June.
Cleveland had its first open air symphony concert.
John Philip Sousa is celebrating his thirty-fifth band season.
Carlos Salzedo has returned from Europe and is teaching at Seal Harbor.
F. O. Bangs has accepted, through the Yeatman Griffith New York studios, the position of Dean at the Florida State College for Women.
Richard Bonelli has been reengaged for the Chicago Opera.
Adolph Bolm is holding a summer course at the Anderson-Milton School.
Josephine Luchese has been adding to her successes abroad.
Martino Rossi and Charles Bender have been engaged for the New York Grand Opera Company.
Francis Macmillen will spend the summer in England.

NEWS FLASHES

Schipa Makes Debut in Buenos Aires

(Special cable to the Musical Courier)

Buenos Aires, South America—Tito Schipa made his debut at the Colon on July 7 in *Elisir d'Amore* and the critics were unanimous in claiming his appearance a tremendous sensation. Cahill.

Corona Closes Brilliant Season at Caracas

According to cable reports from Caracas, Lenore Corona, who will be heard next season with the Metropolitan Opera Company, wound up a brilliant season with the Bracale Opera Company in *Trovatore*, in which she scored another success. She has been re-engaged for appearances with the same company for Panama, Peru and Chili.

THE CHICAGO ORCHESTRA WAR

Prospect of Settlement of Dispute with Musicians' Union Is Distant

The Chicago Symphony Orchestra, which for some time has threatened to suspend activities because of the demand of the men for a twenty-five per cent raise in salary, may be able to go on next season if anything definite results from the conciliatory attitude now shown by the leaders of the Chicago Federation of Musicians.

James Petrillo, president of that body, has made it known that efforts would be made to renew negotiations for arbitration of the wage question involved in the dispute. President Hammill, in reply, stated that if active steps are taken by the Union looking toward another conference he will be more than pleased to meet the musicians' representative once more.

President Petrillo gave no intimation as to what concessions his association is ready to make, but he admitted that if the orchestral chiefs were willing to temporize somewhat, a satisfactory arrangement could probably be made.

The King's Henchman to Tour

A road tour of Deems Taylor's opera, *The King's Henchman*, which had its premiere at the Metropolitan Opera House last season amid much pomp and ceremony, is being booked by the Erlanger offices. The company will begin its thirty weeks tour toward the end of October, and according to present plans this newest of American opera will be heard in many parts of the country. New York, Brooklyn and Philadelphia, however, will be omitted from the itinerary of this company, owing to the fact that the Metropolitan Opera Company holds the production rights in those cities.

Jacques Samossoud is director and he has engaged many prominent artists to sing the principal roles. Frances Peralta and Marie Sundelius, both of the Metropolitan, will be heard as Aelfrida; Ralph Errolle and Judson House are cast as Aethelwold; Richard Hale and Henri Scott as Edgar, and Dudley Marwick and Alfredo Vanenti as Maccus.

There will be a chorus of fifty and also an orchestra of fifty members. Moes Zlatkin will alternate with Mr. Samossoud as conductor, and George Ermoloff will be the stage director.

Deems Taylor has offered his cooperation in presenting the opera, and will aid in its staging.

Marie Gephardt Dead

Marie Gephardt, said to have been at one time mezzo soprano of the Metropolitan, Vienna, Berlin and Paris opera companies, died suddenly in Chicago on July 12. Tucked away between age-yellowed programs and clippings telling of her operatic triumphs was found \$700. The money was used to defray her funeral expenses. It is reported that the late Marie Gephardt, or Gerhardt, was born in 1872 and had retired from the operatic stage a decade ago.

American Opera Company will give a series of summer performances at Stillington Hall, in Gloucester, Mass. Over 4,000 attended the N. E. A. convention in Seattle. Dr. Ritter von Altenburg has been appointed general music director of Munster.

Gigli and De Luca have been engaged for the Vienna Opera. Paul von Klenau was singularly honored in Austria. The new sonata for violin and piano by Maurice Ravel has aroused the interest of Paris.

A new work by Madame C. P. Simon is to have its Paris premiere.

Otto Klemperer had a successful festival week in Wiesbaden. Paul Althouse completed his three engagements on Atwater Kent Hour.

Covent Garden has closed for the season. Jeritza was greatly missed when she did not appear as Tosca in London.

Manuel de Falla gave a concert of his own works which crowded London's Aeolian Hall.

Henry Hadley's quintet was performed by the Quartet of Buenos Aires and was acclaimed by public and press.

Conductor van Hoogstraten and the New York Philharmonic present performance here of Converse's "Flivver Ten Million."

Earle G. Killeen directed a successful outdoor performance of *Carmen* in Minneapolis.

The difference between the Chicago Symphony Orchestra management and the Musicians' Union may be adjusted. Fortune Gallo's new opera house will be available for concerts.

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ARTISTS EVERYWHERE

Martha Baird, California pianist, played at the home of Baroness d'Erlanger in London, June 8, on which occasion there were present in her audience Mrs. Alanson B. Houghton, wife of the American Ambassador to England, the Duchess of Westminster, Princess Nicholas Galitzine, Mrs. Benjamin Guinness, and many other noted members of London society. The beautiful residence of Baroness d'Erlanger was once the home of Lord Byron.

Leonora Cortez, Philadelphia pianist, who created a considerable stir in musical circles, when she gave her New York recital last season, is remaining in New York for the summer. Miss Cortez will make her first coast tour next season, and will be heard again in New York.

Anna Graham Harris, contralto, is spending the month of July in Kennebunkport, and August will find her vacationing at Cape Rosier, Me. Miss Harris believes that there is nothing like Maine air to enable her to store up energy for a strenuous winter's work.

Adam Kuryllo recently participated in a program given over radio station WBSG, playing Kreisler's La Gitana, Caprice Viennois and Schoen Rosmarin. This was the third time this year that Mr. Kuryllo had been heard over the radio, previously being from stations WNYC and WOR.

Yolanda Mero will interrupt her summer rest on her farm at Tuxedo N. Y., for an engagement at Cornell University, where she is giving a piano recital on July 29.

Walter Obert, pianist, is booked for an appearance in September before the pupils of the West High School, Cleveland. The recital will have special significance, since Mr. Obert was once a student at that school. David Simpson, principal, is making arrangements for this appearance.

Fred Patton was booked for a recital at the University of Tennessee on July 8, following which he joined the Cincinnati Zoo Opera Company for two weeks, beginning July 17. He will be heard in three performances of Wolfram in Tannhäuser and three performances of Telramund in Lohengrin. After his engagement in Cincinnati, Mr. Patton will go to Seattle, Wash., for four performances of Amonasro in Aida.

Francis Rogers, representing the faculty of the Juilliard Graduate School of Music, together with Guy Maier, is visiting a number of large cities of the country during this month for the purpose of examining candidates for Juilliard fellowships.

W. Warren Shaw brought to a close on July 1 a course in vocal instruction which he had been conducting in Plattsburgh, N. Y., during the past several weeks, at which time he presented twenty of his students in recital. One feature of the program was the singing of the forty-five Humpty Dumpty vocal exercises, composed and arranged by Mr. Shaw, in which he has incorporated some well known Italian exercises which he himself used during his student years in Milan and Rome. These exercises have been placed by the Schirmer Company in their scholastic library. From Plattsburgh, Mr. Shaw went to take up his duties as director of the vocal department of the summer school at the University of Vermont.

Ethelynde Smith, soprano, is now resting at Alton Bay, N. H., after returning from her twelfth tour of the South. Her many recital engagements there included a third appearance at Tuskegee Institute, Alabama, where she sang before an audience of over 2,000, and was so well received that it was necessary to give four encores. There also was a large and enthusiastic audience for the program which she gave on June 27 at the Virginia Normal and Industrial Institute, Petersburg, Va. Miss Smith's summer engagements will include a recital at the University of New Hampshire on July 25, and one at the University of Vermont on July 28.

Robert Steel recently appeared in several Opera Intime performances in Seattle, Wash., under the baton of Karl Krueger. The baritone's part in the Secret of Suzanne was commented upon as follows by the Seattle Star: "Robert Steel, baritone of the Chicago Opera, was heard to full advantage in the role of Count Gil, the jealous husband. His is a fine, firm voice, one that is a great pleasure to hear."



CECILIA GUIDER,
who has just closed a successful season, during which she filled a number of private musicales, is again to tour through the Kentucky hills and later the middle-west, including Chicago. Mme. Guider will return to New York in the early fall to resume work here. Mme. Guider contends that the Southerners are most enthusiastic music lovers, and singing for them is always one of her greatest pleasures. (Photo by Hall.)

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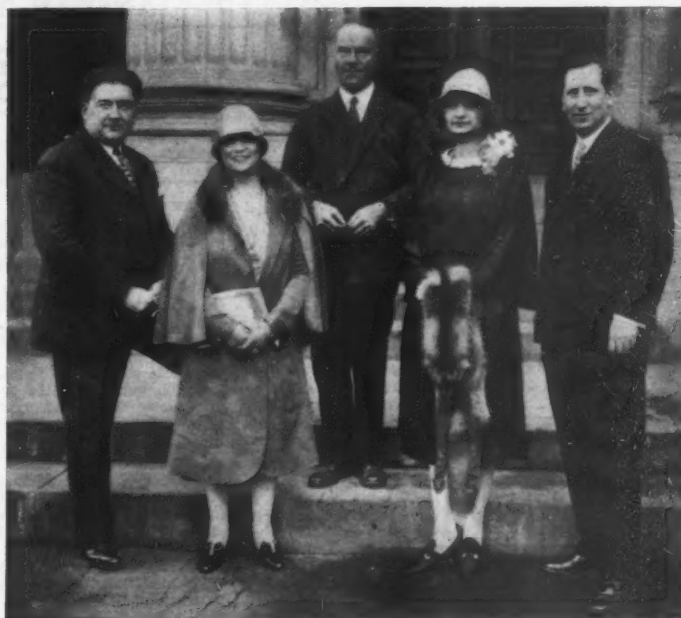


ANNA HAMLIN,

Chicago Opera soprano, in one of her operatic roles. Miss Hamlin is vacationing at her summer home at Lake Placid, N. Y., where she is coaching and preparing for the fall season of opera and concerts. (Photo by Ermini.)

SOLOISTS AT THE RECENT PERFORMANCE OF BEETHOVEN'S NINTH SYMPHONY AT DARTMOUTH COLLEGE

Left to right: Judson House, Frances Sebel, Prof. Longhurst (conductor), Devora Nadworney and Theodore Webb. Both Miss Sebel and Miss Nadworney are pupils of Estelle Liebling.



VLADIMIR SHAVITCH,

conductor of the Syracuse Symphony Orchestra, with his wife, Tina Lerner, pianist, and their daughter, Dollina, resting somewhere in California between concerts. Shavitch will conduct a number of concerts in the Hollywood Bowl and in San Francisco, where Tina Lerner will appear as soloist.



DORIS DOE,

concert contralto, has been appearing on the air of late, giving her usual interesting programs, accompanied by her sister at the piano, and her brother at the saxophone. A number which Miss Doe takes particular pleasure in featuring is the new ballad, Just an Ivy Covered Shack, of which she writes to the publishers: "I think it is one of the loveliest songs I have heard in a long time." She included it on a program from Station WJZ recently and was accorded special mention on it in the newspapers.



JAMES BARR,

of Washington, D. C., who is rapidly establishing himself as a singer of popular romantic ballads, his engaging personality and pleasing tenor voice having won for him much favor with public and critics. His engagements have included appearances with the St. Patrick Players, the Wardman Park Symphony Orchestra, on programs given under the auspices of the Pennsylvania State Society and the New York State Society, and he also has sung with success over radio station WMAL. (Photo © Harris & Ewing.)



LISA SPUNT,

American mezzo-soprano, who recently made her operatic debut in Shanghai in Il Trovatore, sang again on May 15 as soloist with the symphony orchestra of that city, under the direction of Maestro Paci. She is shown in the accompanying picture as Azucena in which she scored an emphatic success. (Burr photo.)



LEGINSKA HERE AND THERE

(Left) Leginska with Miriam Bohunek, twelve years old, who won a scholarship offered by Leginska at Deerfield, Ill. She composes in addition to playing the piano, and Leginska expects big things of her. (Right) Lydia Grey, soprano, with Leginska, whose Nursery Rhymes she sang with orchestra, scoring marked success in Boston.

FOREIGN NEWS IN BRIEF*

GERMANY "DISCOVERS" AUSTRIAN MUSICIANS

INNSBRUCK (Austria).—This city has been profoundly surprised by the announcement that Dr. Ritter von Altenburg—a son of this city but heretofore almost totally unknown—has been appointed general musical director of Münster (Germany) in succession to Rudolf Schulz-Dornburg. This appointment is but part of a big reorganization now going on at Münster, where Intendant Dr. Niedecken and several members have been suddenly discharged and Schulz-Dornburg has handed in his resignation. The appointment of this young and inexperienced Austrian to so important a post is said to be of a political nature, which is comforting news to Austria where political influences in music had heretofore been thought an exclusive monopoly of this state.

AN INNOVATION IN MOZART

VIENNA.—The extraordinary feature of the Staatsoper's latest performance of The Magic Flute was that of having the three boys sung, not by the usual soubrettes in male attire, but by three young lads, members of the famous Court Chapel Choir. The result was musically excellent, but historically deplorable owing to the total inability of the three youths to move on the stage with any degree of assurance or poise.

A RECEPTION FOR GRETCHANINOFF IN PARIS

PARIS.—The musical world was well represented at a recent reception given in honor of Gretchaninoff by Maria Kurenko, guest artist with the Chicago Opera Company, and her husband, Prof. Theodore Gontzoff. The interesting gathering included Nicolas Tcherepnine, Nina Koshetz, who is going to the United States next season; Mme. Tichonof, Rubin Goldmark, Toscha Seidel, Mr. and Mrs. William Thorner, Mosjoukine, the Russian bass; Cecil Arden, Mary Melish and Giuseppe Bamboschek, of the Metropolitan Opera Company; Nicolas Berezovsky, the gifted Russian composer; George Traberti, American tenor; Eleanor Rogers, concert singer, and Natalie de Bogory, representing the MUSICAL COURIER in Paris.

ORCHESTRAL READJUSTMENT IN VIENNA

VIENNA.—Rudolf Nilius, conductor of the Vienna Oratorio Society, has been elected permanent director of the Tonkünstler Orchestra, in succession to Clemens Krauss and Hans Knappertsbusch who are retiring from this post held by them in conjunction with Robert Heger, at the end of this season. Heger in turn will succeed Leopold Reichwein

as musical director of the Gesellschaft der Musikfreunde, while Reichwein follows Foch, now completely eliminated, in his duties with the Konzertverein.

AUSTRIA HONORS KLENAU

VIENNA.—A unique concert here was the occasion for an equally unique tribute to Paul von Klenau, the well known Danish composer-conductor. In honor of a big party of Danish tourists visiting the Austrian capital, Vienna arranged a great official orchestral concert and Klenau was chosen as conductor. Beethoven's Fifth Symphony was the principal number of the program and brought tremendous ovations to the Danish musician both from his countrymen, who filled the majority of the seats, and from the Austrians.

GIGLI AND DE LUCA FOR VIENNA STAATSOPER

VIENNA.—Franz Schneiderhan, general administrative director of the Vienna Staatsoper, has announced far-reaching reforms for that theater. The technical apparatus—the most old fashioned of any large theater in Europe, according to the director's own statement—will be thoroughly modernized. The gallery prices will be considerably reduced, and not the least welcome reform will be in the engagement of famous guest stars—a break with the tradition of the house. Gigli and de Luca have already been engaged for next season. The total receipts this season, Schneiderhan stated, are \$150,000 higher than last year.

AINO AKTÉ ENTERTAINS

PARIS.—Before leaving Paris for the summer, Aino Akté, celebrated singer, gave a tea at Langer on the Avenue des Champs Elysées at which several of her pupils sang, assisted by Eleanor Rogers, American concert singer, and George Traberti, American tenor, now singing in opera in France. Dorothy Spence, an American soprano, Greta Carlsson, Constance Milestones, and the Misses Crelet and Chaillet completed an interesting program of operatic selections. The music world and society were well represented. Among those present were the Baronne Lejeune, Colonel and Mme. de Linder, Mlle. du Bois de Jancigny, Countess Mniszech, General and Mme. Estiévaud, Countess de Fontenailles, Mr. and Mme. Silvio Lazzari, well-known composer, Princesse de Faucigny, Henri Etlin and Mme. Bériza. The American colony was represented by Cecil Arden and Carlo Edwards of the Metropolitan Company, Natalie de Bogory, of the MUSICAL COURIER, and Maria Kurenka. Madame Akté will spend the summer at her home in Finland and will return in the autumn to re-open her classes in Paris.

RAVEL'S NEW VIOLIN SONATA

PARIS.—A new work by Maurice Ravel always arouses general interest and the promise of his sonata for piano and violin was awaited with impatience. When the work was finally produced it was immediately given two performances. The first was given at the Concerts Durand, with Georges Enesco playing the violin part and the composer at the piano. The second was given at the Société Musicale Indépendente with Claude-Lévy playing the violin. The work is worthy of its composer, for it has the fantasy, sensibility and charm which have always distinguished the Ravel's compositions. It is characterized by the fineness of its construction and its artistic simplicity.

STRAUSS DEDICATES NEW WORK TO ONE-ARMED PIANIST

LONDON.—Richard Strauss has just finished a new work, Panatheneenzug, for piano and orchestra, which he has dedicated to Paul Wittgenstein, one-armed pianist. It will have its first public performance in Berlin with the Philharmonic Orchestra under Bruno Walter, on January 15, 1928.

GREAT ENTHUSIASM AT LAST AUGUSTO CONCERT

ROME.—The last concert of the Augusteo season, conducted by Molinari, was devoted to Italian music, ancient and modern. In spite of the heat the hall was crowded and great enthusiasm prevailed. Laura Pasini, popular soprano, was the soloist of the occasion. She was also one of an unusually imposing group of artists, at a subsequent charity concert in the Augusteo, which included Gigli, de Luca, de Angelis and Mascagni. Another most successful charity concert was that given by Molinari, with his orchestra and Tito Schipa, each supporting half the program. The proceeds went toward the erection of a monument for sailors who fell in the war.

OTTO KLEMPERER'S FESTIVAL WEEK IN WIESBADEN

WIESBADEN.—Otto Klemperer has given a most successful Festival Week here, during which performances were given of Mozart's Don Giovanni, Hindemith's Cardillac and Strauss' Rosenkavalier. Weingartner conducted his own symphony No. 5, and Schnrich directed Mahler's second symphony.

OPERA CAUSES DIPLOMATIC ENTANGLEMENT

PRAGUE.—The refusal of the Austrian authorities to allow the establishment of a permanent Czech opera company at Vienna (a refusal due to the protest of the Austrian Stage Union who object on grounds of competition) will, it seems, result in a serious diplomatic entanglement between this state and Czechoslovakia. Already the Czech government has placed a ban on the ingress of Austrian guest actors into Czechoslovakia, and the affair will now be taken up between the two governments.

PRAGUE OPERATIC SENSATIONS

PRAGUE.—The general public has been greatly excited by the sudden dismissal of Remislav Remislavsky, ballet master of the Czech National Theater. Remislavsky was discharged for mismanagement and favoritism among the ballet ensemble, and his departure will result in a complete reorganization of the corps de ballet. At the same time, an official of the Weinberge Theater has been arrested for his

ANSWER TO LAST WEEK'S MELODY PUZZLE: "CHIMES"



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alleged attempt to poison certain members of the theater by mixing mercury into their food.

PAUMGARTNER-KRÖLLER'S NEW BALLET

MUNICH.—Bernhard Paumgartner, director of the Salzburg Mozarteum Conservatory, will shortly make his début as ballet composer when his piece, Pagoden—after a scenario of Heinrich Kröller, ballet master of the Vienna and Munich Operas—will have its first public performance at the Munich Künstler Theater.

NEW FRENCH OPERA TO HAVE PREMIÈRE

PARIS.—A new work by the well known Parisian composer, Madame C. P. Simon, will be produced at the Théâtre des Arts. Madame Simon has written the music for Le Marchand de Regrets, a new play by the famous dramatist, Crommelynk, who has never before permitted any of his works to be set to music. The orchestra will be directed by Vladimir Golschmann and the leading part will be sung by Marguerite Beriza, supported by Georges and Ludmilla Pitoëff.

A REINHARDT PRODUCTION MINUS REINHARDT

PRAGUE.—The local manager who undertook the arrangement of Max Reinhardt's spectacular production of The Miracle, has sued Reinhardt for breach of contract in view of his failure to appear in Prague personally to supervise the production. The enterprise brought a big deficit and Spurny, the Prague agent, now claims damages of \$5,000 from Reinhardt.

Theodore Ritch in Paris

Theodore Ritch, Chicago Opera tenor, recently sang in Paris with marked success in Boris Godounoff. Word has come from the French capital that Mr. Ritch has just been signed by the Liceo de Barcelona, Spain, for several guest appearances. He will return to America next season, having been booked for thirty concerts by Harry and Arthur Culbertson of Chicago.

Van der Veer Appears at Conneaut Lake

The Conneaut Lake Symphony Society reengaged Nevada Van der Veer to appear as soloist at the Conneaut Lake, Pa., summer concerts during the week of July 9. In addition to an appearance as soloist with the orchestra, the contralto took part in the performances of the Messiah, Elijah, Stabat Mater and Lehmann's Golden Threshold.



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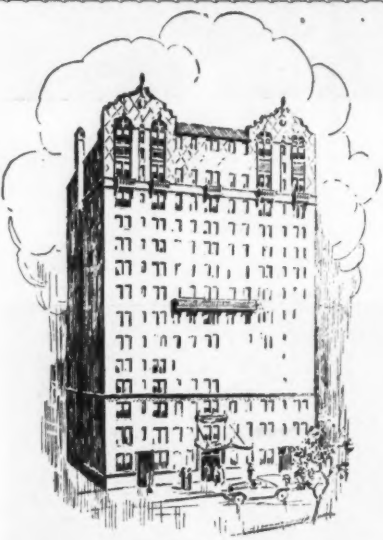
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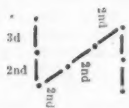
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NUMBER 3

Con Moto Moderato

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ACROSS THE COUNTRY

Boston, Mass. (See letter on another page.)

Chicago, Ill. (See letter on another page.)

Danbury, Conn.—Danbury's 1926-1927 musical season has been a particularly brilliant one, and 1927-1928 promises to equal its preceding year.

The American Legion Opera Company, the artists of which are all Danbury residents, presented H. M. S. Pinafore at the High School Auditorium in May. This production was under the direction of William J. Connors, and was a decided success. With a chorus of fifty, an augmented orchestra, and Danbury's finest singers as principals, the performance created favorable comment.

An interesting musicale and tea was given at the Hotel Green when Mrs. George L. Taylor, Jr., presented her pupils to over two hundred invited guests. A chorus opened the program with The Bitterness of Love by Dunn. Mrs. George E. Allingham, by her fine accompaniments, was responsible for much of the success of the afternoon.

The Danbury Music School held its annual recital at its studios. Pupils of the pianoforte, teaching classes, and voice were heard and enjoyed by all present. The most advanced pupils of Prof. H. Rawlins Baker and Maude Douglas Tweedy showed skill and training, and were obliged to respond to several encores.

The Danbury High School alumni presented Jean Palmer Soudekine, soprano; Alfred Hodshon, tenor; Celso Ganio, baritone, and Mrs. Shelton Davenport, pianist, in the High School Auditorium. While a small audience was in attendance, the concert was an artistic success. Mrs. Soudekine's fine voice was heard in three solo groups. Due to a severe cold Alfred Hodshon was unable to sing, and Mrs. Soudekine graciously consented to add a group to her program. Celso Ganio, a promising young baritone, gave pleasure in his renditions. Mrs. Shelton Davenport's two piano solos brought forth an encore. Luana Merritt Hooper, one of Danbury's finest musicians, proved a capable accompanist.

Marion Durkin, coloratura soprano, was the soloist at the Flag Day celebration held in the Danbury High School Auditorium by the Danbury Lodge of Elks. She was accompanied by Mrs. George E. Allingham.

Mary Beard Holley's song recital at St. James' Hall was a credit to her and her teacher, Maude Douglas Tweedy. She was assisted by Ethel Durgy Fox at the piano.

George E. Allingham's one act musical comedy sold to standing room at the Empress Theater, and proved to be one of the most successful musical affairs of Danbury's season. Excellent singing was an outstanding feature. An orchestra led by Eva Cohen, violinist, added to the entertainment. The act has been booked throughout Connecticut for appearances during the summer. E. B. T.

Los Angeles, Cal. (See Music on the Pacific Slope.)

Norwich, N. Y.—A recent students' musicale, given by Charles Floyd, tenor, who came here from New York in December and has since successfully established himself as instructor and choir director, was a happy event. The residence-studio was crowded with interested people, who heard a varied program sung by students of all ages. Appropriately, the studio is on Piano Street, so named because the Hayes & Rider pianos were made there half a century ago. The Norwich Sun said the musicale was a decided success, producing singers of merit; all expressed themselves as highly pleased with the results of his teaching in this brief period. Mr. Floyd addressed a few words to the audience at the opening, mentioning certain prevailing methods. Interpreters of the program were Dorothy Hogan and Claire Fisher (both of Oxford, N. Y.), Dorothy DeBoer (wife of the pastor of the Congregational Church here), and James Condon. Mr. and Mrs. Floyd closed the program with two duets, and variety was given the program by the able assistance of Edward Hogan, violinist (of Oxford). At a Congregational Church service Mr. Floyd sang as his solo No Night There, when the smooth and expressive quality of his voice, and distinct enunciation were noted and commended.

Hazel E. Walsh is the organist of the Colonia Theater, Adrian Ford, manager, and plays the Wurlitzer with effectiveness. She is evidently experienced and has a large repertory, enabling her to create splendid results.

At the commencement of the high school, among prizes awarded were four for excellence in music; the Weiler-Riesberg cash prizes were given Josephine Bonney and Leon Riker, while the Mrs. John Reed prize went to Genevieve Colegrove, and the Mrs. James Flanagan prize to Curtis Parsons.

Phoenix, Ariz.—Among the most important musical events of the late season are the programs given by the students of the School of Allied Arts and the Arizona School of Music. Wren Kay Finitz, pianist of considerable ability, was heard in a graduation recital at the latter school. Miss Finitz is a pupil of Orley Iles. She was assisted in her program by Frank Russell, baritone, a pupil of Tudor Williams.

The graduating class of the elementary department of the School of Allied Arts gave a program of considerable merit at the school auditorium. This class consisted of twenty-six children, from nine to twelve years old, who have completed the two years' course in the fundamentals of music, and are playing the easier works of Schumann, Tschakowsky, Grieg, etc.

The Children's Trio furnished the larger part of the music for the Little Theater out-of-door play. This trio consists of Ceroma Ballsun, violinist; Lucille Scheibe, cellist, and Alma Phillips, pianist. Miss Ballsun, who is only twelve years old, is a very talented child. She was the winner in her class in the spring contest conducted by the State F. of M. C. She will concertize extensively throughout the state next season. She is a pupil of Eva Borden Jones. Miss Schiebe is a promising pupil of Alta Nicholson, and Miss Phillips is a pupil of Maude Pratt Cate, head of the piano department. These two girls are in their early teens. The ensemble work of the trio is excellent for such young players. M. P. C.

Washington, D. C. (See letter on another page.)

Bolm at Anderson-Milton School

Adolph Bolm, Russian dancer, is holding a summer course in dancing at the Anderson-Milton School.

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The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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THE PICK OF THE PUBLICATIONS

Songs

(Chappell & Co., Ltd., London)

The Hallowed Hour (Haydn Wood), Oh! Pimpinella! (Artur M. Werau), A Song Remembered (Eric Coates), Over the Meadow (Molly Carew), Sometimes When Night Is Nigh (H. Lyall Phillips), Tell Them When I Am Gone (Donald Ford), Close Thine Eyes and Sleep Secure (Donald Ford).—The Hallowed Hour being by Haydn Wood one naturally expects a good thing and in this one will not be disappointed. Mr. Wood evidently has a genuine melodic talent and it is in no way to be wondered at that this music is uniformly successful.

Oh! Pimpinella! is a comic song of the type turned out so frequently in England and used so persistently by vaudeville stars to the joy of their audiences not only abroad but also in America. Musically these pieces do not usually amount to much, their charm rising chiefly from their clever poems. Oh! Pimpinella! is an excellent example of this class.

Eric Coates is a writer of ballads of rare charm. He is apparently a skilled musician who thinks not only along the line of pleasing and effective melodies but also in terms of certain harmonic complications and developments in his accompaniments. This new work of his, A Song Remembered, is altogether praiseworthy; it is a delightful piece of writing. Although in popular vein it is a work that would do itself credit on classic programs.

Over the Meadow, to words by Royden Barrie, is a work of altogether different character and caliber. It has bits of floridura introduced between lines by the composer to the syllable "ah!" Perhaps singers may like this kind of thing and it is just barely possible that they may be effective in concerts. It is quite certain, too, that such writing as this would please music teachers, for it combines pleasing melody of modern popular style with something of the character of the coloratura song of old.

Although not exactly what one would call original, Phillips' new song, Sometimes When Night Is Nigh, is

likely to be popular. It is full of a lush sort of sentimentalism that is generally effective, at least with a certain class of audiences.

Of the two songs by Donald Ford, Tell Them When I Am Gone is perhaps the most impressive. The words are by Bill Adams and extremely good. It is really a pity that the song is as short as it is although it is bound to make a decided impression in spite of its brevity. The composer's use of parallel fifths and octaves in several passages and his fine conception of the impressiveness of inharmonics and chromatics sets this song out of the usual rank and file. This song ought to be popular and one hopes that it is, for it would be nice to hear. Mr. Ford's other song, Close Thine Eyes and Sleep Secure, shows the same idiomatic characteristics though the work itself is of an entirely different type. The melody here is somewhat old-fashioned, as it is obviously intended to be, the poem being by King Charles I. It is a quaint plaintive little piece, quite attractive.

(Clayton F. Summy, Chicago, Ill.)

The Law of Love, by Rilla Fuller Hease.—A sacred song in smooth, flowing style, written for medium voice.

Prayer, by Mary Root Kern.—Sacred song for medium voice. It is rather an appreciation of prayer than an actual appeal, and is written in a broad style.

Awake, Thou that sleepest, by Walter Spry.—This is an anthem for quartet or chorus, written in a spirited and exultant spirit. There are duets for soprano and alto, and tenor and bass. It is well and interestingly harmonized music of seven pages, the last being an actual paean of joy.

Coronach, and the Inn o' The Sword, by I. O. Prosser.—Two choruses for male voices, the first employing lyrics by Walter Scott.

Organ Music

(Clayton F. Summy Co., Chicago)

Nocturne, by Louis Aubert.—Carries out the idea implied in the title, a singing, soft melody being accompanied by choir-organ accompaniment. About grade III. Alden Barrell is the transcriber.

Melodious Studies, by Dudley Peele.—Five comparatively easy pieces, named Prelude, Chanson Trieste, Grazioso, Ave Maria, and Pedal Solo. Practical, melo-

dious, sensible, all easy, about grade III, excepting the Pedal Solo, which requires considerable facility with both feet.

Sonata Tripartite, by Gordon Balch Nevin.—A work of twenty-one pages, three movements, saying much; concise, good music, all of it. The resolute opening theme promises much, closing with broad, fine-sounding chords, pedals in octaves. The romanza is a singing melody, with an agitated middle trio, to a triplet accompaniment, ending with harp stop. The martial closing movement begins with a unison recitative, followed by the principal Tschaikowsky-like theme in C minor, a graceful middle section, and finale in C major, with considerable agile pedal-part, all effective.

Six Organ Compositions, by Helen Searles-Westbrook.—These are a Menuet, Intermezzo, Chanson Trieste, On the Ontonagon River, Andante Religioso and Laughing Sprites. In the varied lot Mrs. Westbrook shows thorough understanding of the organ, writing with facility, keeping good models in mind, each piece echoing its particular title and atmosphere; the Ontonagon Indian piece is perhaps the most original of the set, a real Indian melody continuing throughout. All very useful, playable pieces. Dedicated to Adolf Weidig, Frank Van Duzen and lesser known musical people of the mid-West.

(Carl Fischer, Inc., New York)

Invocation for organ solo, by Elwyn Owen.—This work, as the cover page states, has also been arranged for violin and piano by Fritz Kreisler. The organ arrangement has possibly been made from the Kreisler transcription. It is attractive, flowing music, harmonically very colorful, and contains some passages of very beautiful and effective counterpoint.

Sundelius Sings in Atlantic City

On June 19 Marie Sundelius appeared on the programs of the afternoon and evening concerts on the Steel Pier, Atlantic City, N. J. The Metropolitan Opera soprano has been reengaged to sing on the Steel Pier on August 28.

Althouse Returns from Reading

Paul Althouse recently returned from Reading, Pa., with his two children, where he had been visiting his parents for a few days.

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LES FAUVETTES—SCENE FRANCAISE

GOTHAM GOSSIP**ACTIVITIES OF KLIBANSKY ARTISTS**

Vivian Hart, an artist from the Klibansky studio, was featured recently at the Palace Theater and was well received.

Lottie Howell was scheduled to sing the role of Barbara Frietchie on July 11 in the Shubert production of My Maryland at the Shubert Theatre, Atlantic City.

Florence Carlton has been engaged as vocal instructor at the Bessy Tift College in Forsythe, Ga.

Cyril Pitts will appear as soloist on the radio program of the Philharmonic Orchestra over station WNYC on July 22. He has begun his engagement as soloist at the First Methodist Church in Asbury Park, N. J.

Marybeth Conoly, of the My Maryland Company, which is playing now in Philadelphia, was the soloist at the exercises commemorating the one hundred and fiftieth anniversary of the unfurling of the flag in the Quaker City.

Mrs. E. S. Loughlin has been engaged as soloist at the First Congregational Church of Webster Groves.

Fanny Block recently appeared successfully in concerts in Mackinac Island, Mich.

Mr. Klibansky reports that he is very much pleased with the large attendance at the master classes which he is holding in New York.

JAMES MASSELL PUPILS IN SUMMER RECITAL

The last summer musicale to be given by pupils of James Massell took place in the Auditorium of the United Charities Building, New York, on June 25. The first part of the program, made up of songs chosen from the modern and semi-modern classics, was sung by Gertrude Hamilton, Birdie Freewald, Estelle Jackness, Gertrude L. Krasnow, Elsa Gilman and Jerry Jablons. The second part of the program was devoted to songs of different nations presented in costume by Isabelle Austin, Beatrice Engel, Lucille Winston, Caroline Ghidoni, Isabelle Austin, Robert Duke, Sophia Maximova and Stepan Slyepoushkin. The participants in the musicale contributed greatly to the success of the evening by their versatility and artistic interpretations.

WILLEM DURIEX SUMMERING AT GREENWICH

Willem Durieux, cellist, will spend the summer at Greenwich, Conn., combining pleasure with teaching a few pupils and preparing his programs for his recital work next season. Mr. Durieux plans to come to New York once a week during the warm months.

TRABILSEE PUPIL TO TOUR CANADA

Samuel Ginsberg, an artist pupil of Tofi Trabilsee, has been engaged for a concert tour in Canada. He also is booked for a recital in Carnegie Hall, New York, in the early fall. Mr. Ginsberg has been praised for possessing a rich baritone voice of wide range and of even quality throughout the entire compass. His repertory includes arias and songs in English, French, German, Russian and Italian.

Les Fauvettes Evoke Praise in Washington

One of the most delightful activities at King-Smith Studio School, of Washington, D. C., is the work of Les Fauvettes, an organization serving as an outlet for talented students in singing, dancing, and dramatic art. This group of students appears in artistic music pantomime-dance programs that are unique in the realm of concert entertainment. Each season they give a brilliant performance for one of the popular charities, sponsored by representative women of Washington society. A brief tour in the spring or during the holidays gives an opportunity for professional experience under attractive conditions and auspices.

"A more exquisite, dainty and fascinating entertainment has seldom been seen than the music pantomimes of the King-Smith Fauvettes," wrote the Washington Herald reviewer. Like praise came from the Evening Star, which said, "Les Fauvettes, a group of charming young girl students of music at the King-Smith Studio School presented an unusual musical program of much charm and beauty."

Minute description of the performance of the Fauvettes appeared in the Washington Times: Something new out of America! As a matter for more pride, it is something both new and charming out of Washington. The Fauvettes! The word meant nothing to us yesterday. Today it stands for a truly exquisite thing that is as beautiful to the eye in costume and movement as the delightful Chauve Souris scenes. Music pantomimes they call their programs. How refreshing they are! Russian scenes were a blaze of color—James Reynolds designed the costumes; Caroline McKinley directed the dances and pantomime—and quietly, almost incidentally, the voices sounded in rich harmonies creating either joy or sadness. France of a Watteau fan was a glimmer with color and the soft sheen of satin. The Blue Danube Waltz in billowy costumes enriched this costume recital that closed with American and Old Time Songs given in the costume of the hour. The program also contained some

lovely Old English Singing Games that were delicately delicious."

Monster Orchestra at Hollywood Bowl

HOLLYWOOD, CAL.—Augmented in size to 110 members, the largest orchestra ever to have played in either Los Angeles or the Hollywood Bowl was heard on July 5, the opening night of the 1927 season of "symphonies under the stars," under the baton of Alfred Hertz, father of the Bowl. Dr. Hertz has appeared here as a guest conductor each year since the Bowl was inaugurated six seasons ago.

Opening the concert series was the Strauss selection which is supposed to be a musical setting to the composer's own life, designated in the German as Ein Helden Leben. It was the most pretentious composition ever performed in the Bowl. To insure its success three extra rehearsals were held. The augmented orchestra was divided into four sections, each one rehearsing repeatedly under separate leaders, the final hearing under Dr. Hertz himself following his personal hearing of the various group rehearsals.

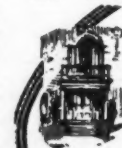
Sylvain Noack, concertmaster of the Bowl orchestra, rehearsed the violins and violas in the Hollywood Woman's Clubhouse. Ilya Bronson presided over the tutelage of the cello players in the basement of the Philharmonic auditorium. Ernest Huber rehearsed the double basses in the Philharmonic auditorium while Dr. Hertz himself conducted the three extra rehearsals of all instruments not included in the above groups.

Witherspoon's Pupils Secured by Opera Companies

Herbert Witherspoon, celebrated singing teacher and president of the Chicago Musical College has just heard from his pupil, Mildred Seeba, and of her activities in Italy this season. She has sung in many Italian cities, appearing as Aida and Santuzza. Miss Seeba won the Caruso Memorial Scholarship two years ago and was awarded the same scholarship for the second time last year. She has made remarkable progress both as a singer and actress. Miss Seeba will spend a part of the summer in the United States.

Esther Stoll, another Witherspoon artist-pupil, has just been engaged as leading dramatic soprano in Cassels, Germany. Those who know of Miss Stoll's voice will be glad to hear that she has started her career most auspiciously.

Still another pupil of Witherspoon has been engaged by one of the great opera companies of the United States, which makes a real triumph for the Witherspoon studio this season. Announcement of this lady's name and the engagement will be made in due season.

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Auer, Leopold.....Chicago, Ill.
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Axman, Gladys.....Europe

B
Bacheller, Mrs. W. E.....Portland, Me.
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Barron, May.....Hydenville, Vt.
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Bilotti, Anton.....Paris, France
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Bock, Helen.....France
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Bori, Lucresia.....Ravinia, Ill.
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Bowers, Florence.....Fontainebleau, France
Bradley, Eva Louise.....West Brattleboro, Vt.
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Brooks, Mme. Hanna.....Bedford, Pa.
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Buzzi-Pecchia, A.....Milan, Italy

C
Cadde, Genevieve.....Chautauqua, N. Y.
Carl, Dr. William C.....Europe
Casella, Alfredo.....Europe
Carnevali, Vito.....Italy
Chagnon, Lucia.....Europe
Chalfant, Lucille.....Europe
Chamlee, Mario.....Ravinia, Ill.
Clancy, Henry.....South Swansea, Mass.
Clausen, Julia.....Tivoli, N. Y.
Cottlow, Augusta.....Round Lake, N. Y.
Cornell, A. Y.....Europe
Cory, Vera.....Europe
Cox, Jeannette.....Rye, N. Y.
Croxtan, Lillian.....Europe

D
Damrosch, Frank.....Seal Harbor, Me.
Danise, Giuseppe.....Glencoe, Ill.
D'Angelo, Louis.....Highland Park, Ill.
D'Aranyi, Yelky.....England
D'Arle, Yvonne.....Paris, France
David, Annie Louise.....Europe
David, Ross W.....Waterford, Conn.
Deering, Henri.....Berlin, Germany
De Horvath, Cecile.....Highland Park, Ill.
Del Campo, Sofia.....Kiamasha Lake, N. Y.
De Segurula, Andres.....California
Diaz, Rafaelo.....California
Dillon, Earica Clay.....Europe
Drake, Glenn.....Chicago, Ill.
Dubinsky, Vladimir.....Manor, N. Y.
Dureux, Willem.....Greenwich, Conn.
Durno, Jeannette.....Chicago, Ill.

E
Ellerman, Amy.....Yankton, S. D.
Enesco, Georges.....Sinaia, Roumania
Erstina, Gitla.....Richmond, Va.

F
Falco, Philine.....Highland Park, Ill.
Farnum, Lynnwood.....London, England
Fiedler, Arthur.....Europe
Fischer, Adelaide.....Raymond, Me.
Fitzin, Anna.....Allentown, Pa.
Flexer, Dorothea.....Lutry, Switzerland
Flonzaley Quartet.....Europe
Fox, Felix.....Chicago, Ill.
Freund, Helen.....Chicago, Ill.

G
Gara, Vahdah.....Sabattis, N. Y.
Gardner, Grace G.....Hillsboro, O.
Garrison, Mabel.....Valois, N. Y.
Geschedt, Adelaide.....Haines Falls, N. Y.
Goddard, Lucretia (Bush).....Europe
Gordon, Jacques.....Highland Park, Ill.
Gorin, Katherine.....Ashland, N. Hampshire
Giannini, Dusolina.....Pleasantville, N. J.
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Gordon, Jeanne.....Europe
Grady, Stuart.....Europe
Grandjany, Marcel.....Paris, France
Gray-Lievinne, Estelle.....Alameda, Calif.
Gruenberg, Eugene.....Gutenbrunn-Baden, Vienna, Austria
Gunster, Frederick.....Hendersonville, N. C.
Gustafson, Lillian.....Stockholm, Sweden
Gustafson, William.....Windsor, Vt.

H
Hackett, Arthur.....Alton, N. H.
Hadley, Henry.....Buenos Aires, S. A.
Hamlin, Anna M.....Lake Placid, N. Y.
Hanson, M. H.....Europe
Harris, Anna Graham.....Kennebunkport, Me.
Hasselmans, Louis.....Highland Park, Ill.
Henry, Harold.....Old Bennington, Vt.
Herzog, Sigmund.....Lake Placid, N. Y.
Hers, Myrtle.....England
Hier, Ethel Glenn.....Loomis, N. Y.
Hohn, Maia Bang.....Europe
Howe, Mary Helen.....Europe
Howe, Willard.....Europe
Huhn, Bruno.....East Hampton, L. I., N. Y.
Hunsicker, Lillian.....Europe
Hunter, Louise.....Middletown, Ohio
Huss, Henry Holden.....Diamond Point, N. Y.
Hutcheson, Ernest.....Chautauqua, N. Y.

J
Jacobs, Hilda.....Lake St. Catherine, Poultney, Vt.
Jarmel, Dorle.....Europe
Johnson, Edward.....Ravinia, Ill.
Johnson, Mme. Vinello.....Europe

K
Kaufman, Harry.....Europe
Kennard, Ruth J.....Tusculum, Ala.
Kelley, Edgar Stillman.....Gloucester, Mass.
Kiblichich, Basile.....Stony Point, N. Y.
Kipnis, Alexander.....Europe
Knock, Ernest.....Europe
Kortschak, Hugo.....Cummington, Mass.
Koussevitzky, Serge.....Europe
Krauss, Clemens.....Buenos Aires
Kriens, Christiaan.....Manomet, Mass.
Kruger, Karl.....En route to Coast
Kuna, Vada Dilling.....Lumberville, Pa.
Kurylo, Adam.....New Rochelle, N. Y.

L
Lambert, Alexander.....Europe
Lamont, Forrest.....Cincinnati, O.
Land, Harold.....Europe
Landowska, Wanda.....Saint-Leu-La-Forêt, France
Lanbenthal, Rudolf.....Europe
Laval, Jeanne.....Europe
Lawrence, Lucile.....Gulfport, Miss.
Lazzari, Virgilio.....Highland Park, Ill.
Leeve, Claudine.....Europe
Leopold, Ralph.....Craigville, Cape Cod, Mass.
Lenox String Quartet.....Europe
Lenska, Augusta.....Europe
Lent, Sylvia.....Stamford, N. Y.
Leginska, Ethel.....Mass.
Levenson, Boris.....Brighton Beach, N. Y.
Levitzki, Mischa.....Avon, N. J.
Lewis, Mary.....Ravenswood, N. Y.
Lherinne, Josef.....Chicago, Ill.
Liebling, George.....Minneapolis, Minn.
Liebling, Leonard.....Europe
Lind, Aroldo.....Milan, Italy
Loring, Louise.....Munich, Germany
Lubar, Anna.....Raymond, Me.
Lubshutz, Lea.....Paris, France
Ludikar, Ludwik.....Czecho-Slovakia
Lull, Barbara.....Europe
Lund, Charlotte.....Europe
Luyster, Wilbur A.....East Brookfield, Mass.

M
Macbeth, Florence.....Ravinia, Ill.
MacPherson, Louise.....Paris, France
Maier, Guy.....Ann Arbor, Mich.
Mancoske, Charles.....N. Hampshire
Martin, Beatrice.....Ravinia, Ill.
Martinelli, Giovanni.....Highland Park, Ill.
Maxwell, Margery.....Ireland
McCormack, John.....Europe
Melchior, Lauritz.....Europe
Mero, Yolanda.....Tuxedo, N. Y.
Meyer, Marjorie.....Lake George, N. Y.
Miller, Nevada Van der Veer.....Springfield Centre, N. Y.
Mischakoff, Mischa.....Chautauqua, N. Y.
Mittell, Philipp.....Provincetown, Mass.
Morris, Etta Hamilton.....Falmouth Heights, Mass.
Mortimer, Sorrento.....Italy
Mott, Alice Garrigue.....Europe
Mojica, Jose.....Highland Park, Ill.
Mount, Mary Miller.....Avalon, N. J.
Munz, Mieczyslaw.....Krakow, Poland
Murphy, Lambert.....Munsonville, N. H.
Muzio, Claudia.....Buenos Aires, S. A.

N
Nash, Frances.....Brussels, Belgium
New York String Quartet.....Vermont
New York Symphony.....Chautauqua, N. Y.
Niernack, Ilse.....Charles City, Ia.
Norfleet Trio.....Fayetteville, Ark.

O
Owens, Haydn.....British Isles

P
Page, Ruth.....Ravinia, Ill.
Paggi, Tina.....Highland Park, Ill.
Paltrinieri, Giordano.....Highland Park, Ill.
Papi, Gennaro.....Highland Park, Ill.
Paton, Alice.....Dover, N. H.
Pattison, Lee.....Haslemere, Surrey, Eng.
Patterson, Frank.....Mount Desert, Me.
Patton, Reba E.....Friendship, Me.
Pelletier, Wilfrid.....Highland Park, Ill.
Pettis, Ashley.....Rochester, N. Y.
Piel, Walter.....Indianapolis, Ind.
Pollak, Robert.....Europe
Ponselle, Rosa.....Lake Placid, N. Y.
Potter, Marguerite.....Chenango Lake, N. Y.
Potter, Mary.....Raymond, Me.
Prentiss, Donatella.....Lake George, N. Y.
Preston, Howard.....Wilmette, Ill.
Proschowsky, Frantz.....Minneapolis, Minn.

R
Rabinovitch, Clara.....Europe
Raymond, George Perkins.....California

Reddick, William.....Bay View, Mich.
Regneas, Joseph.....Raymond, Me.
Reimers, Paul.....Europe
Reiberg, Elisabeth.....Ravinia, Ill.
Rienberg, F. W.....Norwich, N. Y.
Rio, Anita.....Lyme, Conn.
Roberts, Emma.....Lock Arbor, N. J.
Rockefeller, Anne.....Winnetka, Ill.
Rothier, Leon.....Europe
Rosenthal, Moriz.....Maine
Rovinsky, Anton.....Maine

S
Saenger, Oscar.....Chicago, Ill.
Salzedo, Carlos.....Seal Harbor, Me.
Salzinger, Marcel.....Europe
Samoiloff, Lazar S.....Portland, Ore.
San Malo, Alfred.....New York and Boston
Scharer, Irene.....England
Schenck, Elliott.....Cragmoor, N. Y.
Shattuck, Arthur.....Lake Tahoe, Calif.
Schoen-Rene, A.....Germany
Schofield, Edgar.....Block Island, R. I.
Schipa, Tito.....Europe
Schmitz, Robert.....Colorado Springs
Schneider-Staack, Marie.....Cologne on Rhein, Germany
Schnitzer, Germaine.....Dixville Notch, N. H.
Shattuck, Arthur.....Lake Tahoe, Calif.
Shavitch, Vladimir.....Stascadero, Calif.
Siefert, John B.....White Mountains
Simonds, Bruce.....Stroudsburg, Pa.
Sittig, Frederick V.....Paris, France
Smith, Etheljudy.....Alton Bay, N. H.
Southwick, Frederick.....Minneapolis, Minn.
Sopkin, Stefan.....New York and Chicago
Spadoni, Giacomo.....Highland Park, Ill.
Spencer, Allen.....Wequetonising, Mich.
Spencer, Eleanor.....Europe
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Spunt, Lisa.....China
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Stephens, Percy Reacor.....Chicago, Ill.
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Stuart, Francis.....Harrison, Me.
Sundelius, Marie.....Glencoe, Ill.
Swarthout, Gladys.....Southampton, L. I.
Swain, Edwin.....Europe
Swain, Mary Shaw.....Europe

T
Thorner, William.....Europe
Thorpe, Harry Colin.....Paola, Kansas
Thibaud, Jacques.....St. Jean de Luz, France
Tovey, Donald F.....England
Townsend, Stephen.....Vermont
Trevisan, Vittorio.....Highland Park, Ill.
Turner, H. Godfrey.....Whitefield, N. H.

V
Valeri, Delia M.....Rome, Italy
Varady, Roszi.....Europe
Van Gordon, Cyrena.....Ohio
Verson, Cara.....Europe
Viafora, Mr. and Mrs......Naples, Italy
Von Klener, Baroness Katherine.....Point Chautauqua, N. Y.

W
Warford, Claude.....Paris, France
Warren, Henry Jackson.....Plainfield, N. H.
Wells, Phradie.....Colorado
Werrenrath, Reinald.....Adirondacks, N. Y.
Whitmer, T. Carl.....Lagrangeville, N. Y.
Whitehill, Clarence.....Manchester, Vt.
Whittington, Dorsey.....Rock Hill, S. Car.
Wilderman, Mary.....Europe
Williams, Frieda.....Babylon, L. I., N. Y.
Wittenstein, Victor.....Denise, Cape Cod, Mass.
Wodell, F. W.....Boothbay Harbor, Me.

Y
Yost, Gaylord.....Fayette, Ohio

Z
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Mischakoff Leaves Town

Mischa Mischakoff left on July 8 with the New York Symphony Orchestra for Conneaut Lake, Pa., for ten days. From July 18 to August 25 the orchestra will be in Chautauqua, N. Y., where he will play as soloist. On Oc-



MISCHA MISCHAKOFF

tober 6, Mr. Mischakoff will appear at the Worcester Festival, and will also give a recital for the Chromatic Club, Buffalo, N. Y.

WASHINGTON, D. C.

WASHINGTON, D. C.—A large audience was in attendance at the Twenty-first Annual Commencement of the Washington College of Music held at the Central High School Auditorium. The program opened with an orchestral number under the direction of Dr. C. E. Christiani, after which followed the presentation of diplomas and conferring of degrees. The chief interest centered around the Doctor of Music degree conferred upon William Henry Santelmann, recently retired leader of the United States Marine Band. The president of the college spoke at considerable length upon the achievements of Captain Santelmann and at the close of his speech there was much applause. The balance of the evening was devoted to musical renditions by various members of the graduating class. Nine degrees and one honorary degree were conferred on this occasion. Twenty-five diplomas were granted to various members of the college. The general trend of the recital indicated a high standard of pedagogy.

The advanced pupils of McCall Lanham were heard in an interesting song recital at the home of Dr. and Mrs. Frederic Farrington. The most unique numbers were the songs given by Mrs. Farrington, entitled Sketches of Paris. The offerings by Raymond Moore, though not in the modern vein, proved extremely diverting. John Chandler Smith added considerably to the program with excellent songs by Handel, Proctor and Schubert. Other soloists who brought charm to the program were Anna King, Mrs. H. W. Williams, Gertrude Russell, Burton Corning and Henry McLain.

The students from the Gilchrist Piano School were heard in a recital at the Masonic Auditorium and provided some refreshing work for a group of youngsters. The older students to participate were Mrs. Charles J. Cassidy, Marie Fuhs, Hilda Burke and Gertrude Gilchrist.

The Chaminade Glee Club had its regular spring business meeting within the past month, electing the following officers to serve for the coming year: Hazel K. Hagget, president; Lillian M. Anderson, first vice-president; Grace Weeds, second vice-president; Pauline Holer, secretary; Laura Lindley, treasurer; Jennie Lund, librarian; Jessie Rentz, assistant librarian; Elsie Shannon, chairman, publicity committee; Elizabeth L. Black and Lula Michael, additional board members, and Cecilia Pratt, Mary Dunington and Roberta Brieson, team leaders.

Those appearing in the recent program of the Hamline School of Music were Effie Collamore, organist; Ethel Stickle, soprano; Miriam Stewart, contralto, and Lenord Davis, baritone. John H. Marville accompanied.

Dorothy Wilson Halback, Edward C. Halback and Lucille Shannon Etchison were the soloists at the fiftieth birthday anniversary celebration given by the Royal Arcanum.

Carl Holer has just completed a sacred song entitled Harvest Time. The words are by Sallie P. Fitzhugh. Mr. Holer is a member of the Washington Composers' Club.

Mary Helen Howe and Willard Howe are visiting in England, Belgium and France during the summer.

The June recital given at the Washington Conservatory of Music included the following students: George Petrides, Beatrice Thom, Richard Tacker, Rae Embrey, Theodore Meyer, Alma Martin, Lena Siegel, Eleanor Furr, Homer Carley, Richard Moffatt and Mary McAnich.

Richard McCarteney, formerly baritone soloist of St. Margaret's Church, has returned to the city after an extended trip through the Orient. T. F. G.

Franklyn Carnahan Student Recitals

During June, Franklyn Carnahan, one of Cleveland's most active teachers, presented nine student recitals to the public. Most of the programs were given in the beautiful and spacious Euclid Avenue studios before a select audience of friends and musicians.

Kiyo Takahasi San, from Tokio, presented an ambitious program of Chopin, Liszt, Schubert, Debussy, and Niemann, before an enthusiastic audience. This young student in two years has attained commendable results in her study and reflects credit to her teacher by her sincere, musicianly and devoted interest in her study.

A well played program also was that given by Ruth Richardson. Her playing of the prelude chorale and fugue by Cesar Franck was marked by a fine dignified style and a

technic of ample proportion to cope with its difficulties. Following were numbers by Chopin, Ravel and Rachmaninoff, and concluding the program was a vivid and brilliant performance of the Liszt Hungarian Fantasia in which the young pianist disclosed strong, and well trained fingers, which gave forth the music in fine Liszt style.

The series of recitals was concluded with a program given by Lillian Lefkof, a thirteen year old student, who gives promise of artistic attainments. Her playing of Bach was declared by those who heard her to be that of a seasoned performer. In contrast to this type of music came a splendid interpretation of Clouds and The Fountain of Aqua Paola by Griffes. These were played with much beauty of tone, and Miss Lefkof's ability to create the illusion of the poetic substance of the compositions also added to the enjoyment of the renditions. The MacDowell D minor con-



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LILLIAN LEFKOF

certo concluded the program and left its impression of immensity and elemental vigor upon the listeners, who were enthusiastic in their approval of the debut of the promising young artist.

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